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# MUSICAL COURIER

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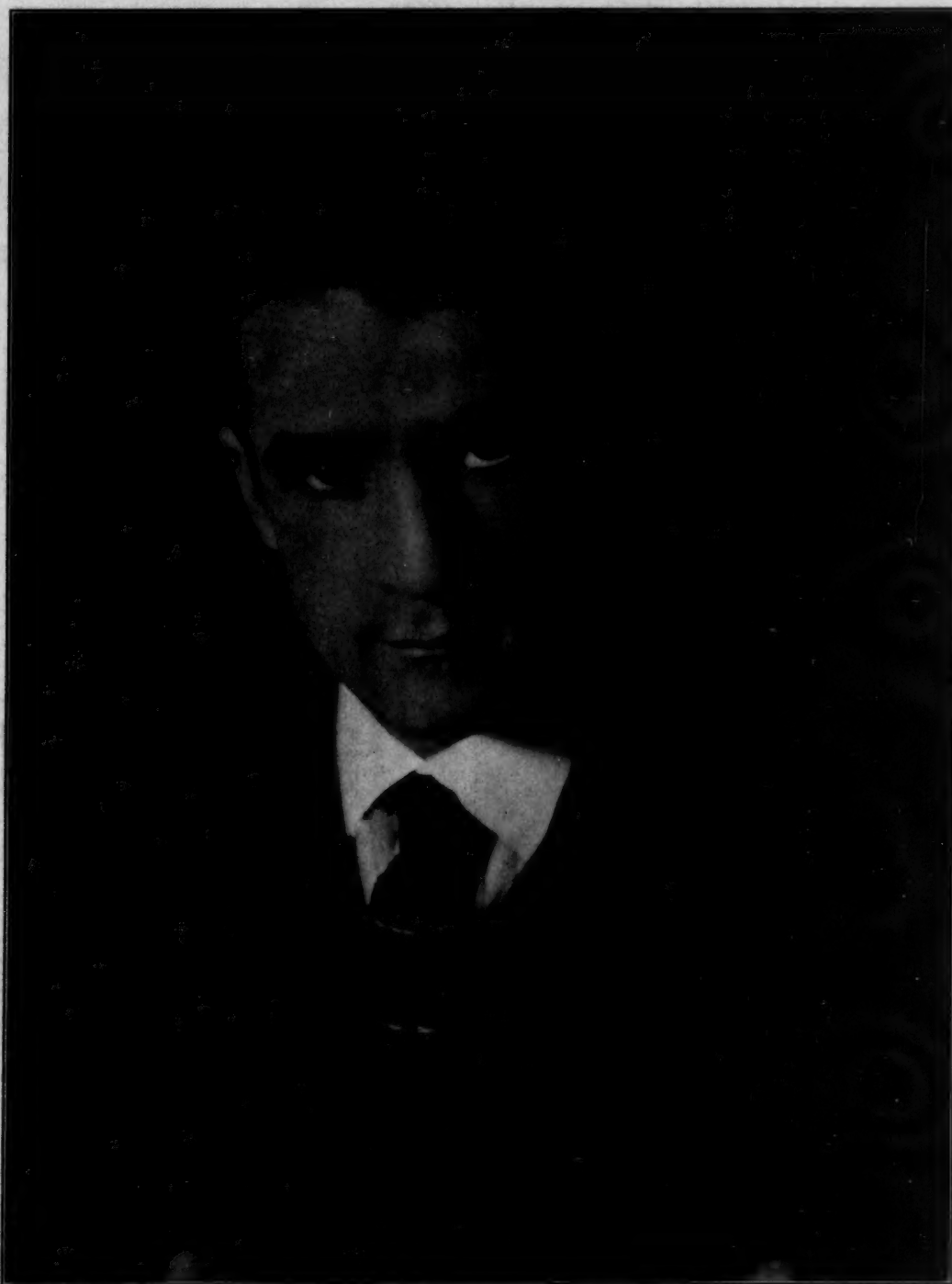


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## SECOND ZURICH FESTIVAL A FRANCO-GERMAN TOURNAMENT OF ART

German Performances Generally Excellent, and French, Despite Handicaps, Make Good Impression—"Tristan" Under Walter the Outstanding Event—"Fledermaus" with Massary a Hit—Julien Lafont Scores as the Father in "Louise"—A Swiss "Venus" the Novelty—Nature, in Rivalry with Art, Wins

Zürich, June 1.—Just about the close of the Genoa conference the second Zürich International Festival began. The world has heard a great deal—too much, in fact—about the first; it will hear too little about the second. Yet in point of real accomplishment, of lasting value, reckoned by the hour glass of eternity, the Zürich Festival is ahead of its political brother. If international problems could be settled at music festivals, the concert of Europe would be complete.

The point is that music festivals, such as this, are bound to be successful. They deal in sure things and leave nothing to chance. They do not try to smooth over differences, but to accentuate them—and enjoy their difference. And they end up by affirming that these differences, marked as they are, are not irreconcilable after all, and that in this department of human endeavor the nations are all striving after one goal. They strive with comparatively little jealousy; and no one can assert that they take no pleasure in each other's success.

The Zürich Festival was a rivalry between French and German art. No blood was shed; no feathers were seen to fly. There were comparisons; there was a lot of good camaraderie—though not as much as one would wish; there were neither victors nor vanquished—a most Wilsonian affair. There cannot be too many rivalries of this sort. Olympic games never brought on a war; international music festivals ought to prevent wars altogether. In this thought the Zürich Festival must realize its importance. One hopes it has come to stay.

### AN ARTISTIC TOURNAMENT.

Granting that an artistic tournament has taken place, it behooves the neutral outsider to draw up a score. There is no question about it, and one may as well admit at the outset, that the Germans took most of the points. Their performances of "Tristan" and "Die Fledermaus" came nearest the ideal festival standard. In some respects they were model performances. The French, on the other hand, were handicapped. They were handicapped by lack of material, by the difference in language (which made a thorough fusion with the native elements in the theater difficult), and they were handicapped by untoward accidents. As it is, their "Carmen," and especially their "Louise" was all that could be expected and presented many beautiful and characteristic moments, though at other times they came perilously near shipwreck, prevented only by the firm pilot's hand of Albert Wolff.

Of both contingents the most valuable unit was the conductor. Bruno Walter, who took the place of the late Arthur Nikisch, not only filled it with honor, but accomplished things that only his ardent nature and youthful enthusiasm, joined with superlative ability, could accomplish. Thus his "Tristan und Isolde"—which will probably remain the outstanding feature of the whole festival—reminded one of the best traditions of Bayreuth and our own Metropolitan days of glory. Perhaps no conductor living today can reach that point of intensity, that delicious intoxication of beauty in "Tristan" as Walter. It is, aside from Mozart, his greatest feat. The orchestra glowed and seethed under his magnetic influence; and there is no doubt that every man gave his last and gave it willingly.

### AN ALL-STAR "TRISTAN."

The result was a marvellously concentrated expression and an interrupted rise from beginning to end. No doubt we have heard equally fine—in some details better—performances, but infused with the spirit of a unique effort—the festival spirit—as it was, it soared far above the usual. The cast was very nearly the best that can be got together in Europe today. Two of the principals, Curt Taucher, of Dresden, as Tristan, and Paul Bender, of Munich, as King Mark, are about to join the Metropolitan company in New York and will no doubt be the representatives of these roles there. Taucher, though his production is far from ideal, has an unusually agreeable and essentially musical style of singing for a Wagnerian tenor and in the great moments his beautiful voice soared to golden heights. Paul Bender's gigantic bass and equally gigantic figure made him the ideal king, and his nobly expressive singing reconciled one to the

"lengths" of his part. Another well-nigh ideal representative of his character was Friedrich Plaschke, of Dresden, as Kurwenal, a fine singing actor with a beautiful resonant baritone.

### EMMY KRÜGER'S TRIUMPH.

The surprise of the production without question was Emmy Krüger's Isolde. This young singer, a disciple of Lilli Lehmann, has earned a considerable reputation in Europe in other roles, but on this occasion sang Isolde for the first time. Considering this, her accomplishment was nothing short of wonderful. She exhibited exemplary vocal style and rose to heights of emotion that one expects only of the maturest personators. By virtue of her stature and personal beauty she seems to be created for the role, and the picture which she presented of the tragic princess will remain one of the cleverest memories of the festival.

By her side was the Brangaene of Karin Branzell, with her gorgeously colored contralto, an ideal Wagnerian singer whose superlative singing of this role at the Berlin Opera has been commented upon in these columns before. Of the other characters the Melot of Gustav Helgar, of Zürich, must be especially commended. The chorus was the least agreeable element of this production, but neither this nor the

(Continued on page 8)

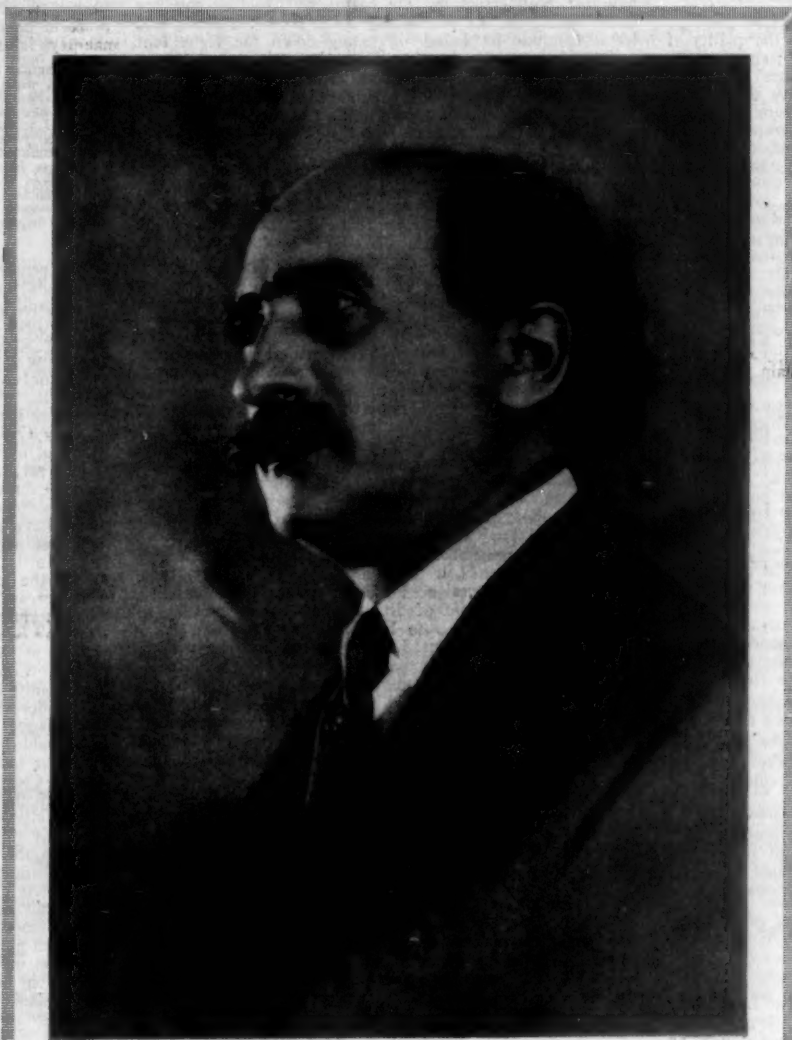


Photo by Schneider, Berlin

### MAX RABINOFF.

who has been out of active participation in the musical game for a number of years, is bringing to America next season the Ukrainian National Chorus, which has made a tremendous success in Europe. Mr. Rabinoff in former years was identified with various opera companies here, his last venture being the Boston National Opera Company. For several years past he has been in political life, executing various missions for the governments of the republics that were carved out of Russia after the revolution. He will continue to do this work for some time yet, musical management being only a side issue with him at the present time. However, those who know his indomitable spirit and determination to succeed know also that he will never be thoroughly happy nor satisfied until he has returned to the operatic field and founded a great and enduring institution in this country. An article in this issue tells the interesting story of the Ukrainian National Chorus.

### Royal Academy to Celebrate Centennial

London, June 1.—A musical festival to commemorate the 100th anniversary of the Royal Academy of Music—founded July, 1822—will be held from July 10 to 22. The proceedings will include a thanksgiving service at St. Paul's Cathedral; a series of twelve chamber concerts given by past and present students at Aeolian Hall every afternoon and evening from July 10 to 15, and six performances of English opera at the Royal Academy of Music between July 10 and 22. (The works performed will be Sullivan's "Yeoman

of the Guard," Goring-Thomas' "Nadeshda" and Mackenzie's "Crickets on the Hearth.") There will also be two dramatic performances on July 17 and 20, a reception at Queen's Hall on Monday evening, July 17 (when F. Corder's motet, "Sing Unto God," for female chorus in fifty parts, written for the opening of the present building, will be performed, and also a masque written for the occasion by Louis N. Parker), and three orchestral concerts at Queen's Hall on July 18, 19 and 20. The programs of the first and second of these will consist entirely of works by composers educated at the R. A. M., several of which have been written for the occasion. The orchestra will be made up of old students; the conductors will be Sir Henry J. Wood and Sir A. C. Mackenzie, July 21; distribution of prizes to students takes place, and July 21 a banquet will be given. O. P. J.

## ST. LOUIS HEARS PERFORMANCE OF BEETHOVEN'S NINTH

Massed Chorus of Five Hundred Makes Name for Itself—Citizens Guarantee Opera Deficit

St. Louis, Mo., June 3, 1922.—Beethoven's ninth symphony was given in its entirety Wednesday night of this week, by the St. Louis Massenchor with members of the St. Louis Symphony Orchestra, under the direction of Hugo Anschuetz, conductor of the Massenchor. The work was presented on a scale of wonderful magnitude. The chorus of about 500 voices was such a one as the composer must have dreamed of when he conceived his massive ensembles. The orchestra of seventy men gave an adequate rendition of the orchestral portions of the great work and Director Anschuetz, who is an idealist, presented the symphony in what really may be called a tremendous manner. The four soloists were Elsa Diemer, soprano; Pauline Bohlman, contralto; Arthur Kraft, tenor, and Raymond Koch, baritone.

The ninth symphony has not been heard in St. Louis since 1910, when it was presented in part under the late Max Zach, and 5,000 persons at least were present to hear the performance this week.

The first, second and third movements were somewhat hampered by the fact that the limited preparation permitted to give the performance at the time scheduled did not give the director an opportunity to stamp his personality very firmly upon the orchestral production, but when the big chorus came crashing in with Beethoven's setting of Schiller's "Lied an der Freude," it was a different story.

The choral movement of the ninth symphony is notorious for its difficulty, because of the trickiest rhythms, complicated polyphonic writing, great leaping intervals, and remote modulations, as well as a cruel height of range, but all these obstacles the chorus cleared away with complete confidence and buoyancy, all the more remarkable because the tempo was taken at a headlong velocity which brought a thrill such as music rarely kindles.

The performance as a whole was so remarkably good that a general hope is expressed among music lovers in St. Louis that it will be repeated in the near future and that it will be the forerunner of other great choral symphonies which up to this time the orchestras of this city have feared, apparently, to undertake. The performance has established the Massenchor as one of the three foremost musical assets of St. Louis and has brought Hugo Anschuetz forward as a choral director of rare ability.

### CITIZENS GUARANTEE OPERA DEFICIT.

The sum of \$40,000 has been pledged by St. Louis citizens to cover any deficit which may arise from the present Municipal Opera season. This amount was pledged by 150 St. Louis firms and individuals. The announcement of the guarantee was given out this week by Nelson Cunliff, chairman of the Production Committee of the Municipal Theater Association. The members of this committee are Max Koenigsberg, G. A. Buder, Joseph G. Miller and H. J. Pettingill.

According to Charles Previn, musical director of this association, the Municipal Opera Company of St. Louis is the only all-American operatic venture in this country. The principals, directors and chorus all are citizens of the United States, and the chorus is an all-St. Louis aggregation, and the directing body of the Municipal Opera Association is taking great pride to itself for this fact.

### BIGGEST ADVANCE SALE.

The business manager of this association announces that the season, with DeKoven's "The Highwayman," has an advance cash sale of \$35,000 and reservations to be taken up amounting to \$15,000. This is the best advance sale in the history of the St. Louis Municipal Opera.

V. A. L. J.



# TOUCH

By Clarence Lucas

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**T**OUCH is one of the very old words of the English language, and like most of the old words which existed when the stock of words at the disposal of writers was small, it was used with several meanings. It had already acquired another meaning than the original sense when Chaucer wrote in 1375:

Touching the cherl, thei sayden, subtiltee  
And bighe wit made him spoken as he spake.

In modern English that means: Referring to the churl, etc. We have practically dropped that use of the word. The English of the King James' translation of the Bible sounds old, though it dates from 1611. Isaiah V begins:

Now will I sing to my well beloved a song of my beloved touching his vineyard.

This use of the word is evidently not the one we are looking for. Nor is the word touchy any nearer the mark. In one of Beaumont & Fletcher's plays is the line:

You are touchy without all cause.

In the words of Addison is to be found another meaning derived from "touch":

The fable shows how touchingly the poet argues in love affairs.

The strictly correct meaning of "touch" was clearly given in 1599 by Sir John Davies in a very prosy poem with the Latin title of "Nosce Teipsum":

By touch the first pure qualities we learn which quicken all things,  
hot, cold, moist and dry;  
By touch, hard, soft, rough, smooth we do discern.

## "TOUCH" IN MUSIC.

How came the word touch to be applied to piano playing? We speak of a pianist's touch when we mean the quality of the tone he gets from the instrument. The term is really meaningless; but those who use the word "touch" in connection with music and musical instruments have the highest authority of the great English poets behind them.

The following nine quotations from Shakespeare show various uses of the word. The first example, from "The Two Gentlemen of Verona," evidently refers to beautiful tone:

Whose golden touch could soften steel and stones, make tigers tame, . . .

The next two examples, from "The Merchant of Venice," show another meaning of the word:

Soft stillness and the night  
Become the touches of sweet harmony.  
With sweetest touches pierce your mistress' ear  
And draw her home with music.

We often hear the expression, "The music touched my heart," which of course is metaphorical. But Shakespeare was not metaphorical when speaking of horses in "The Merchant of Venice":

If any air of music touch their ears.

The following line from "The Taming of the Shrew" may have a double meaning, though the plain sense of the word is suitable:

Before you touch the instrument.

The instrument referred to in this quotation from "Richard II" is a viol:

Put into his hands  
That knows no touch to tune the harmony.

A modern writer would say, "Play a strain or two." In "Julius Caesar" a lute player is told:

Touch thy instrument a strain or two.

In "Hamlet" the word "touch" is used in connection with playing on a recorder, an obsolete flute:

I know no touch of it, my lord.

In one of the sonnets, however, Shakespeare uses the word "touch" in the modern sense of a pianist's touch:

Dowland . . . whose heavenly touch upon the lute.

Milton wrote half a century later than Shakespeare, but his language is less natural to us. In "Lycidas" is the line:

He touch'd the tender stops of various quills.

I think that line means, "He finger'd the expressive holes of various reeds," but as my object at present is to show the use of the word "touch" and not to expound Milton, I will say no more about the tender stops of various quills.

In another poem Milton writes about

Listening to what unshorn Apollo sings  
To the touch of golden wires.

In "Arcades" is found:

And touch the warbled string.

Many years later Milton wrote "Paradise Lost," and he seemed to use the word "touch" still more loosely. For instance, he speaks about the organist's volant touch, an expression which must mean rapid execution.

In another place he mentions the solemn touches of flutes and soft recorders. Elsewhere he describes the company which walks to music:

Of in bands  
While they keep watch or nightly rounding, walk  
With heavenly touch of instrumental sounds  
In full harmonic number joined.

In these examples from Shakespeare and Milton we find "touch" meaning: a little quantity, tone quality, the nature of music, hearing, skill in playing, playing casually, playing a reed instrument, playing flutes and recorders, playing on wires, rapid execution.

## THE POET TAKES HIS LICENSE.

Poets, of course, are a privileged class. When they cease to be metaphorical and figurative they become prosy and write like common mortals. The following lines from "The Eve of St. Agnes," by Keats, is much better poetry than musical journalism. Here we find the player touching the melody, an impossible thing to do. Shakespeare made the air music touch the horse's ear, which is easy to be done.

Awakening up, he took her hollow lute—  
Tumultuous—and, in chords that tenderest be,  
He play'd an ancient ditty, long since mute.  
In Provence call'd "La belle dame sans mercy,"  
Close to her ear touching the melody.

Some time ago a pianist who had just finished a recital asked me to treat him leniently in my report as he had been handicapped by a touch of rheumatism in his fingers. While he was speaking a lady came to congratulate him on

his beautiful touch, but she did not mean the rheumatism. She meant, in fact, what the word "touch" has come to mean today when we speak of piano playing, and that is, tone quality.

## THE PRODUCTION OF TONE QUALITY.

My attention was first called to tone quality by a simple little accident which happened at a concert many years ago when I was a boy. A bound volume of music, from which the pianist was playing a sonata with a violinist, slipped from the rack and struck the keys a blow that produced a tone quite unlike any tone the pianist had made. I began some experiments on my own account, and I read as many books on piano playing as I could find. I found on looking into the piano that the hammers which strike the strings are so delicately adjusted that the blow they give the strings depends entirely on the kind of blow the pianist gives the keys. The fingers press the key down at one end and the other end of the key rises, pushing the hammer towards the string. Before the hammer reaches the string, however, it is set free from the key and is no more under the control of the pianist than a stone is, after it has left the hand that threw it. If the hammer has been thrown at the string by a quick, sharp blow, it rebounds from the string very rapidly. Another kind of blow on the key causes the hammer to give another kind of blow to the string. Letting the key come up quickly after a blow, causes the damper to press quickly on the string which has just been struck by the hammer. Holding the key down causes the damper to stay away from the string and let it continue its sound. Pressing down the right foot pedal raises all the dampers from the strings and allows all the naturally appropriate sounds in the piano to vibrate in sympathy with the note or notes struck by the hammers. Holding the key down causes the sound to be prolonged, but a light pressure or a heavy pressure makes no difference whatever to the tone, once it has been made by the hammer blow. All that the pressure need do is to keep the damper off the string. No amount of hand rotating and elbow wobbling can make the slightest effect on the note after the blow is struck. Those movements are either silly or affected. Of course I will admit that a loose hand and a pliant arm will produce a different kind of blow than a contracted hand and a stiff arm.

Pianists know these things. I can tell them nothing new. The little I have told will not mean much to those who know nothing about piano playing. It is therefore not necessary to waste space on the elementary qualifications of a pianist. But every one will admit that each great pianist has his own peculiar touch, otherwise tone quality. Liszt once told a class of his pupils to acquire his technical skill if they wished to, but not to copy his tone. He told them that the best tone was produced by Rubinstein. In common parlance, Rubinstein had a better touch than Liszt had. It is well known that Rubinstein used to sit at his piano for hours striking the keys in various ways in order to discover and acquire the kind of blow which produced the tone he sought.

I distinctly remember hearing Rubinstein strike a few wrong notes when I last heard him play, in May, 1886, but I was too inexperienced then to judge of tone quality. But if my experience of Rubinstein's wrong notes confirm Liszt's directions to his pupils to acquire a Liszt technique, why should not Liszt's opinion of Rubinstein's tone be accepted? If some critic tells me that Rubinstein lost some of his good tone as well as some of his finger skill when he grew old, I will not quarrel with him. The question of the movement is that different pianists have different touches, different tone qualities. Could not any experienced critic tell Rosenthal from Hofmann, Busoni from Bachmann? I know I could. And can we not always recognize at once the touch of a mechanical player-piano from the touch of a human piano player? I am finding no fault with the player-piano, which I consider a wonderful achievement of unlimited educational value and the dispenser of musical enjoyment to millions. But its flawless mechanical perfection differentiates it from those remnants of human frailty which remain in the highest accomplishments of human hands—those microbes of inequality, those bacteria of personality which are filtered out of the germ proof machine. And the ideal of the player-piano manufacturer is what? To imitate the technical skill of Liszt? Not a bit of it. It is the

touch of Rubinstein, the touch of any human pianist—the one touch of nature that makes the whole world kin, as Shakespeare puts it, which causes one manufacturer to differ from another manufacturer in glory.

Perhaps some pianists will not believe that inequality of touch exists in the properly trained hand. But I ask if any hand could be so trained that the little finger is as strong as the thumb? In actual performance these inequalities are exceedingly small. They are there, nevertheless, in all finger playing. Probably no machine could be made sensitive enough to give unequal puffs of air which corresponded with the all but imperceptible differences in the blows given to the keys by the human finger. And why should the machine imitate the limitations of the hand? The pianist would do better in trying to reach the perfect equality of the notes produced by the machine, for the more perfect a technic he has the better able will he be to express whatever music he has in him. By no possible chance can a machine be made which can rival the hand and arm in what we call "touch." There are twenty-nine bones in a human hand and more than fifty muscles in the hand and arm. Each single "muscle" is formed of some millions of fibers combined together, according to Sir Charles Bell's famous book on "The Hand." Is it any wonder then that no two touches are exactly alike? When these uncounted millions of little agents are set to work at producing tone from a good piano they at once begin to reveal and register the character and culture of the pianist's brain. He shows the accent of his musical speech as plainly as an American or an Englishman or a Scot proclaims his native land when he speaks.

## LAMB ON "EARS."

There is a humorous confirmation of this effect of culture in a passage from Charles Lamb's essay called "A Chapter on Ears." Lamb was entirely unmusical and could not play the piano. His essay was written to prove that he had no ear for music and could not sit out an opera or oratorio or concerto. His description of how he touched the keys is therefore all the more amusing:

Thrumming in my wild way on my friend A's piano, the other morning, while he was engaged in an adjoining parlor—on his return he was pleased to say "he thought it could not be the maid!" On his first surprise at hearing the keys touched in somewhat an airy and masterful way, not dreaming of me, his suspicions had lighted on Jenny. But a glance, snatched from a superior refinement, soon convinced him that some being—technically perhaps deficient, but higher informed from a principle common to all the fine arts—had swayed the keys to a mood which Jenny, with all her less cultivated enthusiasm, could never have elicited from them. I mention this as a proof of my friend's penetration, and not with any view of disparaging Jenny.

## TOUCH CANNOT BE TAUGHT.

The penetration of an audience in the concert hall likewise tells the difference between the tones resulting from the mental character and culture of the pianist. Pedagogues may teach legato touch, staccato touch, pedal and hammer stroke, and all other varieties of touch and tone from now until the lion and the lamb lie down together at a peace conference, and nothing will come of all the teaching unless the player has music in his soul and the requisite culture in his brain.

Many critics object to the word "touch." Very well; let them remedy the defect by: (1) finding a better word, (2) by persuading the world to use the new word.

In the meantime, users of the old word may console themselves with observing that the greatest writers of the language have employed and sanctioned it. The French also make use of the same word, both as a verb and a substantive. In Italian we find "toccare il liuto," which means "touch the lute." From the Italian toccare is derived the word toccata, the name of a certain kind of composition in which technical display is the chief characteristic. Milton, therefore, who wrote poetry in Greek, Latin and Italian, as well as in English, knew the connection between touch and toccata. Consequently, his line about the "volant touch" of the organist is not as far fetched as it may appear to modern readers unversed in classical lore. But why did not Shakespeare and Milton and the other great writers who first established the usages of the English language go back to earlier sources and take the Latin rather than the Italian term? Cicero, Quintilian, Tacitus, Plautus, Varro, Livy—some of the greatest names in the literature of ancient Rome—always said cano, canere, canunt, canit, and other forms of the verb "to sing," when they touched the lyre, the horn, the trumpet, the tibia. In fact, the word "tibia," a female flute player, is formed from tibia and cano.

But it is profitless to talk about antiquity at present. If we cannot change the word we ought at least to study the best methods for acquiring a good touch, for the best methods teach not only how to strike the piano key, but also the condition in which the muscles of the hand and arm must be kept in order to avoid fatigue and conserve the energy of the pianist.

## VIENNA CELLIST OFFERS TO PAY CARFARE FOR DEADHEADS

Too Expensive to Attend Recitals, Even When Tickets Cost Nothing—Austrian Capital Invaded by English Music and Artists—Joseph Holbrooke Gives Orchestral Program of Own Works—Sigrid Onegin's Success—Interesting New Songs

Vienna, May 12.—Artistic intercourse between England and Austria, which had been interrupted by the war, has recently been resumed with a vengeance, but on an entirely different basis. In pre-war times German and Austrian artists ruled in London concert halls; we were rich then and able to export our surplus of home talent, which Western Europe was only too eager to receive. Now conditions have changed completely. Our artists, of course, are more eager than ever to gather English "valuta," but only Richard Strauss, Moriz Rosenthal and the Rosé Quartet have had the opportunity of doing so in the post-war period, and in exchange for them England has sent us any number of artists this winter. The season of English music which has just come to a close here has been one of the most interesting features of the year.

Judging from the samples we were privileged to hear, the musical aspects of Great Britain must have undergone a vast change.

The contemporary English composers are bright and healthy young fellows who love to revel in sound and who are not afraid to write music now and then that is fit to please the masses. Their compositions are not always deep, but popular, in the best sense of the word, deriving their

inspirations from English folk song elements and from modern dance rhythms. Rhythm, in fact, the spice and very backbone of music, is just as strongly predominant in these English pieces as it is sorely lacking with many of the modern German compositions. And above all, there seems to be common to all of them a certain cheerfulness and brightness which is a whole world removed from the Nietzschean philosophy. German "highbrows" may consider it illegitimate and "shallow," which at times it really is, but with all its faults this music is of a "national" color, and just as characteristic of the English mentality as our young composers' work is typical of the German soul.

## HOLST AND BLISS IN THE LEAD.

Of the several English works conducted by Adrian C. Boult in his two orchestral concerts here the most successful was the suite "The Planets," by Gustav Holst. Preference for weirdly humorous and even parodistic effects is conspicuous in the compositions of Arthur Bliss, who was personally present to conduct a number of his latest works. Bliss goes out of his way in his quest of novel instrumental effects, the most modest of which is the employment of the bass flute (which has rarely been used heretofore) in his



suite for seven solo instruments entitled "Conversations," or the introduction of the human voice as an orchestral instrument in his "Rhapsody." Bliss does not shun a veritable "jazz" turmoil for the wind-up of his "Mélée Fantastique," but he decidedly exceeds the limits drawn by the character of a concert hall in his storm music for Shakespeare's "Tempest," for even the hardened ear of a present-day musical critic is unable to cope with the deafening noise executed by an "orchestra" consisting of four tympani, three drums of various sizes, cymbal, gong, piano, trumpet, trombone and two screaming voices supposed to be those of human beings. He might as well have called his composition "A Sunday at Coney Island."

Of the two "A.B.'s" of modern English music, Arnold Bax is decidedly the more moderate. His symphonic poem, "November Woods," is good-mannered music of the descriptive kind, but even he falls a victim to the syncopated fox-trot and jazz rhythms which seem to be the rule with young English composers nowadays. The older school of English contemporary music was represented in these concerts by Sir Edward Elgar and Dame Ethel Smyth.

#### "THE ENGLISH SINGERS."

Amidst so many modern works of a more or less radical kind, we were glad to hear several of the beautiful old English madrigals executed by a company of three ladies and three gentlemen who termed themselves "English singers." Comfortably seated around a small table and resembling a cheerful peace conference, they sang a number of a cappella gems by Thomas Morley, Thomas Weelkes and others, with imitatively airy pianissimo effects and with a perfection of ensemble which took the audience by storm.

#### "THRIFT, HORATIO. . ."

Dawson Freer, an English baritone who was successful with a recital comprising mainly classical songs, had the ingenious idea of distributing programs with explanatory notes, free of charge. Now, it is a well known fact that many music lovers have to refuse even free tickets for concerts here nowadays on account of the many other incidental expenses connected with attending a recital. There is good common sense in Mr. Freer's measure, therefore, both from an educational and from an economic point of view. His example will probably soon be followed by other artists, and in fact has already been surpassed by a certain cellist who recently announced through private channels that he was willing to refund the carfare (!) for anyone ready to accept and actually use a free ticket for his Vienna recital.

#### OLD LAVENDER MUSIC.

It was rather a queer experience we had at an orchestral concert arranged by Joseph Holbrook, who had come all the way from London to perform some eight or ten of his own compositions for orchestra and for piano, with and without orchestral accompaniment. His productiveness, in fact, is his greatest asset, for, as the program told us, he has reached his opus 80 without, apparently, intending to stop very soon. Mr. Holbrook's industriousness is almost touching, and his entire personality seems to be surrounded by a faint scent of old lavender which is appealing if not convincing. Here is an idealist who, forgetting his time and age, goes on writing Wagnerian mythological trilogies, Schumannesque piano concertos and symphonic programs of a quaint "program music" sort. They are all scholarly compositions, but devoid of genuine inspiration, and on the whole they are the work of an earnest scientist who commands our respect but not our admiration.

#### HAROLD HENRY SUCCESSFUL.

Harold Henry, the Chicago pianist, advocated the cause of American music by his excellent rendition of MacDowell's fine Fourth Sonata and by two effective pieces of his own which pleased the audience immensely, besides playing Liszt's "Dante" Sonata and several classic pieces in perfect style. There were many encores at the end, and finally the lights were turned out on a crowd of applauding enthusiasts who demanded still more "Zugaben."

#### SIGRID ONEGIN TRIUMPHS.

Following her success at the Staatsoper, Elisabeth Rethberg from the Dresden Opera gave a song recital here and displayed her beautiful soprano voice to good advantage, particularly so in her lighter lyrical numbers. American audiences will soon have an opportunity of judging for themselves on her qualities. Speaking of America, Sigrid Oegin, whose first American tour is already announced for next season, completely captured Vienna at her second concert by her rich and powerful contralto. If her first recital had found her audience in a certain "Missouri" attitude as a result of over-advertising on the part of her zealous local manager, this spirit quickly gave way to genuine enthusiasm. Mme. Oegin's operatic past still tells on her singing of Lieder sometimes, and occasionally she reverts to facial expression. Her dramatic singing of Hugo Wolf's "Feuerreiter," which closed her program, fairly brought the audience to their feet, and there were many encores.

#### INTERESTING NEW SONGS.

To Karl Roessel, baritone, we are indebted for an all-Wagner concert which substituted a number of all but unknown songs by the Bayreuth master for the customary operatic fragments. In another concert this singer presented, for the first time, songs by Hugo Kauder and Egon Lustgarten, Viennese composers both, and both striving for high aims. "The young composer" might have been the slogan for a song recital by Marie Gutheil-Schoder, soprano, of the Staatsoper, which was in the nature of a public rehearsal, as it were, for the coming Salzburg Festival, where she will repeat the majority of her program. Four strongly dramatic songs by Karl Horwitz and five "atmospheric" songs by Rudolf Réti were the most interesting among the novelties of the program, which included some older songs by Schönberg, as well as Zemlinsky and Franz Mittler. Mme. Gutheil-Schoder has ever been a brave and valiant fighter for modernism, even in those days, a few years ago, when it was a hazardous undertaking to sing Schönberg or Mahler in a Vienna concert hall, and when grim conservatives used to carry whistles and canes with them on such occasions. Her voice? It is not always rich or beautiful, I suppose, though it commands all shades of human emotion. But who would not readily sacrifice sheer beauty of tone for this singer's exquisitely musical phrasing, and for such rarely spiritual delivery of the innermost message of each individual song.

PAUL BECHERT.



## SINGERS' NODULES, THEIR CAUSE AND CURE

By William A. C. Zerffi

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The word "nodules" has to the average singer a significance which is almost comparable to the dread which children often exhibit with regard to the "bogey-man." While it is unfortunately only too true that there are cases where loss of voice is directly traceable to the presence of nodules upon the vocal cords, or to the result of an unsuccessful operation for their removal, the existence of nodules does by no means invariably mean any such disaster as permanent loss of voice.

It should hardly need to be emphasized that any knowledge of nodules can only be attained through the examination of the larynx by means of a laryngoscope. The writer is fully aware of the vast amount of prejudice extant as regards the advisability of vocal teachers making laryngoscopic examinations, but this prejudice exists chiefly among the laity, and certainly every throat specialist with whom the writer has discussed this point has expressed himself as heartily in sympathy with the opinion; that without the aid of the laryngoscope a teacher has not the ability to guard the interests of his pupils to the fullest extent. As a matter of fact, it is a strange prejudice which could hold lack of accurate knowledge as to the health of the organ upon which the singer depends for his livelihood, as preferable to an exact knowledge of its condition.

#### WHAT ARE "SINGERS' NODULES"?

Quoting from Herbert Tilley's "Diseases of the Nose and Throat," the nodule is described as follows: "The nodule is usually seen as a small white and sometimes translucent swelling upon the free edge of the vocal cord, and situated at the junction of the anterior with the middle third of the cord; as a rule both cords are affected. According to the late Professor Kanthack's observations, the nodules represent a local hyperplasia (swelling) of the epithelial and subepithelial tissues produced by chronic irritation rather than inflammatory action. The chief symptom is impairment of voice rather than actual hoarseness. A singer finds it difficult to 'strike' a note or hold it when once obtained, the voice may crack on certain notes, or it may be impossible to pass smoothly from one register to another. When the nodules are small and the symptoms of recent date, the prognosis is good if the patient will only submit to rational treatment. Neglect of the condition will almost invariably mean ruin of the voice in so far as it is necessary as a means of livelihood." Then with regard to treatment he says: "In treating the nodules themselves it is obvious that rest of the voice is imperative. If the excrescences be small and of recent date the silence treatment maintained for three or four weeks may be all that will be necessary. When the nodules are well developed and of long standing, the vocal rest cure may be so prolonged as to be out of the question and under such circumstances it may be necessary to consider the actual removal of the nodules."



Fig. 1. Diagram of vocal cords showing nodules.

The reader will observe the continual insistence which Tilley places upon the importance of the nodules being "of recent date" when discussing the possibility of a cure. It is only when the nodules are "well developed and of long standing" that he suggests the necessity for actual removal. With an occasional laryngeal examination it is hard to imagine how it would ever be possible for a nodule to be "of sufficiently long standing" to make operative treatment necessary. He further speaks of "impairment of voice" rather than "actual hoarseness" which renders possible the condition described below as Case No. 2, which offers evidence of the fact that it is possible for a singer to be able to sing despite the existence of nodules.



Fig. 2. Diagram of vocal cords in their normal adjustment for the singing of high tones.

#### WHAT CAUSES SINGERS' NODULES?

It is generally conceded that faulty voice production is the direct cause for the existence of nodules, but in view of the fact that there are so many conflicting views upon this subject, it can hardly be counted definite enough to afford a satisfactory explanation.

In making the following statements regarding the action of the vocal organ, the writer is aware that they may conflict with many of the accepted theories pertaining to voice production. He wishes, however, to make clear that they are the result of actual observation, and for this reason may rightfully claim to be of vastly greater value than any theoretical speculation. Furthermore, they may be proved "ad oculos demonstrandum" without the slightest difficulty.

#### THE NORMAL ACTION OF THE VOCAL CORDS.

Upon phonation, the vocal cords are brought together to a practically parallel position across the wind pipe, and during the singing of low tones the cords do not touch at any point. As, however, the scale is ascended, the rear portion of the cords is gradually brought more and more closely together, until when singing the extreme high tones, almost half the length of the cords is pressed together. See Fig. 2. It will be noted that when singing thus, the cords do not touch at the points where the nodular forma-

tion is always observed, but that these edges are clear, and this type of phonation cannot possibly produce nodules.

#### THE ARTIFICIAL ACTION OF THE VOCAL CORDS.

This type of tone production consists of inducing an artificial shortening of the vocal cords by means of the extrinsic throat muscles. The cords are forced together at the point indicated by the arrows in Fig. 3, which, however, causes the high tones to be sung with the posterior instead of anterior portion of the vocal cords. The acute irritation of the cords at the point of contact results in the formation of the nodules.

#### CASES CHOSEN FROM ACTUAL EXPERIENCE.

The following three cases chosen from the writer's actual experience will serve to illustrate and furnish further testimony of the validity of the above contentions.

Case No. 1.—A young girl, possessed of a high soprano voice, suddenly experienced difficulty in singing the higher tones, and a laryngeal examination revealed the presence of two small nodules. It developed that upon the preceding day a contest had arisen between her and some of her student friends as to who could sing the highest tone. Throwing aside all caution they forced their voices beyond all normal limits for a considerable period of time, with the result as described above. Absolute silence was immediately prescribed, and in a comparatively short space of time all trace of nodular formation had disappeared. These nodules may be classed as produced by acute irritation.

Case No. 22.—A supervisor of music in the public schools who complained of hoarseness, was found to have contracted a mild case of laryngitis. Rest and care were prescribed, and two weeks later she returned with the information that the hoarseness had left her after a few days' rest, and that her voice was in excellent condition. She was in fact planning to sing publicly the following day. A slight difficulty experienced in vocalizing led to a laryngeal examination, and the presence of two nodules was discovered. This case illustrates very clearly the writer's contention that the presence of nodules does not necessarily render singing impossible, for in this instance the singer had no realization of the fact that her chords were affected, and displayed considerable irritation when the verdict of "absolute silence" was rendered, and the engagement had to be cancelled. Two weeks later she returned with her cords absolutely normal. These nodules may be classed as produced by singing with the cords in an inflamed condition.



Fig. 3. Diagram of vocal cords showing "K" shaped condition due to artificial shortening by pressure of extrinsic muscles.

Case No. 3.—The case of a professional singer, with a highly successful career of ten years' public singing before any vocal trouble developed. A laryngeal examination revealed the presence of a large, blood red nodule upon the left cord, situated, however, upon the top of the cord, and not upon the free edge where the nodule is usually to be found. A zone of congestion surrounded the nodule extending to the edge of the cord, which also existed to a lesser degree upon the right cord. The cords were in a "K" shaped condition as depicted in Fig. 3. The entire normal action of the vocal cords had been disturbed and the higher tones produced by the artificial shortening described above. In this case the pressure exerted by the extrinsic muscles had been so great as to cause the right cord to be pushed over to such an extent as to subject the upper surface to an intense and constant irritation. It need hardly be said that it required months of careful work to straighten the cords and to re-establish a normal functioning of the vocal organ.

#### THE CURE FOR NODULES.

Obviously, as Tilley says, the cure for nodules is rest, the cure can, however, not be considered complete without steps being taken to prevent their recurrence. Once the tendency to force the cords together with the help of the extrinsic muscles has been established, the nodules will return until this tendency has been absolutely destroyed. To accomplish this, to reeducate the neglected tensor muscles, and to re-establish a normal working of the larynx is a task which requires infinite care and patience, but it is the only lasting cure for the above conditions.

#### Organist Robert Recital Tonight

Tonight, June 15, at 8 o'clock, Louis Robert, distinguished Dutch concert organist, will play the following program in the Green Avenue Baptist Church, Brooklyn: Adagio and allegro (Handel), andante con moto (Boely), offertory (Wely), andante from sonata in G minor (Louis Robert), Gavotte (De Pamo), toccata (Hendricks, Jr.), "Serenade" (Pierné), "Finale" (Frank). Mr. Robert is endorsed by the highest authorities, such as Mengelberg, Schönberg and Maily.

#### Heniot Levy to be Heard in London

Heniot Levy will appear in recital June 27, in Wigmore Hall, London, England. The program will be an elaborate one, Chopin being largely represented. Mr. Levy will later join his family, who are at present sojourning in Berlin. He will return in the fall to resume his work at the American Conservatory of Music, Chicago.



## SECOND ZURICH FESTIVAL

(Continued from page 5)

inadequate scenery could effectually destroy the impression of a festival performance. Paul Trede, director of the Zürich Theater, had personal charge of the stage management, which was excellent on the whole.

## FROM WAGNER TO JOHANN STRAUSS.

It requires somewhat of a mental wrench to transfer one's attention from the great Wagnerian tragedy to Johann Strauss' "Fledermaus"—the satyr play. But it is not such a far cry, after all. Certainly the juxtaposition seems less incongruous today than it would have seemed twenty years ago. Nikisch himself had selected the piece for this festival, and Nikisch did well. For a more delightful experience than the Zürich performances of the "Bat" we should have to rummage to the bottom of our memory. Delicious is the better word. Art? Why this is the finest, the most genuine and unaffected art imaginable! To find the equal of this in lightness without vulgarity you have to go back to Mozart himself, who in the last analysis is the progenitor of these sparkling ensembles—these musical "situations" musically resolved.

Bruno Walter has felt this relationship to Mozart, and there lies the secret of his successful interpretation. He abhors vulgarity, shudders at every banal touch; but he finds just the right medium between sentimentality and gaiety that constitute the Viennese atmosphere. "A lovely dream of lost happiness—the most beautiful thing in the world," I heard him say to the musicians at rehearsal. That was the motto concentrated in the swaying rhythm of that chorus of tender couples (sung with the lights of Prince Orloffsky's palace turned low): "Brüderlein, Brüderlein und Schwesterlein," and casting a light, ennobling shadow of melancholy over the whole piece.

## FRITZI MASSARY THE LIFE OF THE PARTY.

That the performance lacked neither gaiety nor abandon was warranted by the presence of Fritzi Massary, Vienna's greatest operetta star, who sang and acted the part of Adele with the snap and finesse that come only of inborn temperament. She was vivacity and charm itself—the life of the show. Richard Tauber, another Dresden tenor, was a vocally superior and amusing Eisenstein, ably seconded by Erik Wirl, of Frankfurt, as Alfred. Irmgard Riedel-Kühn, of Stuttgart, displayed a sympathetic soprano as Rosalinde, and the low comedy was in the excellent hands of Albert Kühle (Frank) and Egon Neudegg (Frosch), who kept the audience in roars of laughter for minutes at a time. The chorus in this case was excellent and the whole ensemble (Dr. Ludwig Hörth had been borrowed from the Berlin Opera for the stage management) showed finish and spontaneity. It was, as I said before, a delightful experience, and I am not ashamed to admit that after three more operas—all serious—Strauss' tunes are still running through my head!

## AN UNFORTUNATE "CARMEN."

Against the record established by Bruno Walter and his German stars the French company from the Opéra Comique

had a difficult stand. Albert Wolff is sufficiently well known in America as an able chef d'orchestre, and it goes without saying that the orchestra under him was excellent, and caught the spirit of French music as it had caught that of German music before (which moreover lies much nearer home). The first performance of "Carmen," however, stood under an evil star. At the last moment Mme. Madeleine Mathieu, who was to have sung the Carmen, was taken ill, and her place had to be taken by the proposed Mercédès, Mlle. Jeanne Bourguignon, who in turn had to be replaced—all without previous rehearsal. Mlle. Bourguignon acquitted herself of her task with surprising skill, exhibiting much—sometimes too much—temperament, and a voice of remarkable quality especially in the lower registers.

The Don José of John Sullivan, the Irish member of the company, was a disappointment, however. Gifted with a good voice he appears to be handicapped by bad production. He has, however, a handsome stage presence and his acting is adequate. By contrast the Escamillo of Julien Lafont shone especially bright. Lafont is a real star. He has voice—a rousing, vibrant, manly baritone,—temperament, and ability to act and sing. His phrasing, diction and style are excellent, and it was a real pleasure to listen to him. He had to repeat the Toreador song. The Micaëla of Mme. Vallandri, with due respect to this otherwise excellent artist, was marred by "shrilling" in the upper registers. The best of the performance, which nevertheless had French esprit and verve, was the orchestra. But it could not be called representative.

## "LOUISE."

"Louise," brought along as the contemporary example of French art, had a better chance. First of all, Mme. Vallandri gave a representation of the leading character which, if it lacked the plastic conviction of Mary Garden's, was perhaps more genuine in its delicacy and "Frenchness." She was all of the fragile, slender, coquette little midinette, the half childish, petulant but simple, warm-hearted, clinging vine bourgeoisie that Charpentier wanted to portray. Her singing, too, was far superior to what she showed as Micaëla and in its best moments it reached transcendent heights of lyric beauty. Next to her, Sullivan, though much better as Julien than as Don José, was inadequate, and made one regret Charles Dalmores.

The parts of the parents were in the very best hands. I have heard neither done better. Lafont, as the Father, is a monumental figure—a hero of modern industrial life such as might inspire a Rodin. Every step, every gesture outlines the type; yet there is nothing patriarchal, nothing of the stage-father about it. His great frame shakes with the tragedy of life, the fury and the tears of the outraged parent tear at the very heartstrings of the spectator. And what a voice! Every syllable rings with masculine beauty and carries the conviction that is the result of artistic sincerity. The Opéra Comique may be proud of Julien Lafont.

Mme. Carron as the Mother, was hardly less impressive, and she too, has a voice that fills the fundamental requirements of the role. Of the minor parts those of Mlle. Bourguignon, the Gertrude, and M. Sorréze, the Noctambulist, were especially well handled. A young American girl, Lo-

retta Higgins, did creditable work as Camille and in various small parts. The chorus in the atelier scene was good and acted with surprising vivacity and the mise-en-scène, like that of "Carmen" in the able hands of M. Maurice Strelski, of the Nice Opera, was generally effective. The orchestra, again shone as an interpreter of Paris "atmosphere."

## A WEIRD TALE.

We have little space left for the two Swiss contributions to the festival. It is just as well, perhaps, for much cannot be said for them. The novelty, "Venus," by Othmar Schoeck, was by far the better of the two and in many ways remarkable. It is a weird tale of a statue that comes to life—à la Da Ponte's Commander in "Don Giovanni." But this time it is a statue of Venus, the goddess of love, which an early nineteenth-century French baron has unearthed on his estate. He presents it to his ardent young nephew, Horace, and his fiancée, Simone, as a wedding gift; just before the wedding itself. Simone is all love and tenderness (her song of springtime resounds through the park at the outset); Horace is a restless searcher for mythical ideals of beauty. A dangerous dreamer. His friend Raimond, Simone's cousin, scents the danger.

The second act is the wedding feast. An unknown masked beauty holds Horace in her spell; through the whirl of the dance Simone discovers her husband—in the mysterious rival's embrace. She swoons; thunder rolls; enter tragedy. The third act shows the park, with Venus on her pedestal. Horace has followed his phantom into the night. He is deaf to reason, personified by Raimond, to sympathy, offered by the Baron. Horror-stricken they leave him as he rushes into the statue's arms. He expires from her iron embrace, as Simone rushes out to save the man she loves.

## AN INTERESTING SCORE.

Armin Rüeger, a Swiss, is the author of this plot, inspired by a tale of Mérimée. A previous opera, in which he collaborated with Schoeck, "Don Ranudo," has had considerable success. That "Venus" will be less successful lies in the nature of the work itself. Nevertheless it must be said that the peculiar mixture of romance and mystery, of lyric beauty and tragic horror have been realized in the music to a remarkable extent. Schoeck, as a successful song composer, has managed to reach moments of real melodic beauty in this opera, and his handling of the orchestra shows the master-craftsman's hand. There is real modernity in his harmonic structure, and bold flashes of inspiration light up the score here and there. The best part of the work is in the second act, where the bacchanalian whirl of dance and song, into which the Venus motive enters dissonantly as a clangorous warning of impending tragedy, constitutes a climax that is nothing short of masterful. Genuine emotion are evident in this work, and given a good text Schoeck, who is still young, may yet succeed in writing a great modern opera.

The production of the work, by the ensemble of the Zürich Municipal Theater and under the general direction of Director Trede, was highly commendable. Curt Taucher, the Dresden tenor who also sang Tristan, created the role of Horace, and distinguished himself both vocally and dra-



PHOTOGRAPHIC NOTES OF THE ZURICH FESTIVAL

1. A hot argument, Ernest Newman, the English critic, and César Saerchinger agreeing to disagree. 2. Paul Trede, director of the Zurich Municipal Theater. 3. Friedrich Klose, the composer of "Itebilla." 4. Isolda and Tristan in real life (Emmy Krüger and Curt Taucher). 5. The Paris Opéra Comique Ensemble (left to right): Jane Bourguignon, Julien Lafont, Mlle. Sibille, Loretta Higgins, John Sullivan, Albert Wolff (musical di-

rector), Aline Vallandri, Mme. Carron, Mlle. Mendel. 6. The composer of "Venus," Othmar Schoeck (at right of picture), with Walter Schulthess, another Swiss composer. 7. A "Fledermaus" group (left to right): Gustav Helgar (Dr. Falke), Irmgard Riedel-Kühn (Rosalinde), Dr. L. Hörth (stage manager), Fritzi Massary (Adele), Richard Tauber (Eisenstein). 8. Stage door snaps (left to right): Curt Taucher (Tristan), Karin Branzell (Brangäne), Emmy Krüger (Isolda), Gustav Helgar (Melot), Paul Bender (King Mark).





## GUESTS AT ZÜRICH FESTIVAL ON EXCURSIONS

Visitors to the Zurich Festival made several delightful excursions in the vicinity, among them one to the Villa Triebach, where Wagner wrote "Tristan," and another to the delightful estate of Dr. and Mrs. Schwarzenbach. 1. The chief patroness of the festival, Mme. Renee Schwarzenbach, and her second family. 2. A jolly group on board, Hermann Reif, vice-president of the festival (left), and H. W. Draber, general secretary, with Karin Branzell, contralto. 3. A corner at the Schwarzenbach garden party (Ossip Gabrilowitch, sitting, with Frau Louise Wolf, of Berlin, is just being served). 4. On Zurich Lake, the chartered steamer discharging its passengers (Dr. Schwarzenbach, hat in hand, is greeting his guests at the gangway). 5. An inspiring view, from the veranda of the Wesendonck House, where Wagner must have frequently stood. 6. Bruno Walter, chief German conductor, signing the Schwarzenbach visitors' book; at his right his daughter and Miss Schwarzenbach; at his left Mrs. Walter.

matically. Even more than in Tristan his fine voice unfolded itself in great beauty. Annie Kley, as the Bride, was acceptable, and the rest of the cast was in competent hands. The composer conducted his own work at both performances, and proved himself not without talent in that field. Staging and scenery were excellent.

## KLOSE'S "ILSEBIL" NOISY.

Staging and scenery were excellent, too, in the performance of Friedrich Klose's "Ilsebill," no longer a novelty and hardly a justifiable revival, except on grounds of local patriotism. Klose is a veteran Swiss composer, and has written some excellent orchestral and choral works. His opera handles a simple, fantastic fairy tale with the heavy hand of the post-Wagnerian, who outdoes Wagner, it is true, in the power of noise but does not approach him in strength of expression. A true Wagnerian would have handled this material differently. He would have modified the tale of the discontented woman who one by one gets every wish, until at last she is cast back to her original condition of Fisherman's wife, so as to give it an inner, human significance. In the successive scenes of the opera she and her husband appear, by the magic of a giant fish, as well-to-do peasants, as Knight and Lady, and as priests of a powerful church. When, still dissatisfied, she asks for the power of God, they become plain fisherfolk again.

The most remarkable feature of the work is, perhaps, its form (Klose calls it a dramatic symphony), for the various scenes are joined in one single act, presenting a certain symphonic unity, and rise to the final climax, which, however, hides the true impotence of the music under excessive noise. Speaking of cacophony, we much prefer the ultra-modern kind, produced by dissonance rather than mere dynamics. The conductor of the performance was Robert Denzler, the musical director of the Zürich Theater. There was plenty of enthusiasm at the end, which of course is true of all performances, especially "Tristan," the "Fledermaus" and "Louise."

## REZNICK'S "BLUEBEARD."

Another item in the nature of a novelty for the greater part of the audience was the performance of Reznick's "Bluebeard." The work has been adequately discussed in the MUSICAL COURIER on the occasion of its première in Berlin, and requires no further comment here. The production was not, in the matter of decorations and stage management, on a level with the Berlin production, and the Bluebeard of Karl Schmid-Bloss, a local singer, could not compete with that of either Carl or Michael Bohnen. Annie Kley and Hilde Clairfried were acceptable as Judith and Agnes respectively. The composer, who had come from Berlin for the purpose, conducted his own work.

## DRAMATIC INTERMEZZO.

Between the two operatic sections—German and French—there was a pleasant intermezzo in the shape of English comedy, acted by the Everyman Theater of London, under the direction of Norman MacDermott. Galsworthy's "The Pigeon" and Shaw's "You Never Can Tell" were fairly representative of modern English playwriting, and the company equally representative of good average English acting, without the brilliance and superlative qualities of a "star" performance, and on the other hand without its disadvantages, too. Needless to say, the performances were thoroughly enjoyable, and they were appreciated not only by the English and American guests, but by the numerous English-speaking natives as well.

## THE MOST ENJOYABLE.

The most enjoyable part of these music festivals, of course, so far as the musician is concerned, is the non-musical part. The little social intermezzi; the dinners and suppers; the excursions and the worship of nature's charms.

And that is where the Zürich Festival will always be supreme. No other place can offer the same variety of all fresco entertainment; a sail on the lake, a dip in it, or even a flight over it; a climb up the Uetliberg with its Alp panorama, a tea on the Dolder with its fairy-like view over city and lake and hills. This springtime has been prodigal with its gifts. Perfect, cloudless weather has blessed the whole festival; the white, majestic Alps have glowed in the evening sun day after day. Sometimes the blessing has been too much, and on Sunday afternoon it has driven the music-lovers away from the theater and up into the hills.

## VILLA WESENDONCK.

The most memorable outing arranged for the guest was the visit to Villa Wesendonck, the house overlooking Zürich Lake where Wagner had that great emotional experience of which "Tristan" is the document. The little house in which he composed the opera only partially remains; its outside is radically changed. But the ground is hallowed ground, and the lovely manor of his hosts, where the master walked in and out for years, the garden where he mused upon those immortal harmonies all remain laden with memories for the pilgrim, and with the fragrance of an ideal spring. To roam in these rooms and walks was indeed an inspiring prelude to the hearing of "Tristan und Isolde."

Then there was, as last year, the summer festival at the genial hostess' house—the wonderful Schwarzenbach villa at Horgen on the lake. Musicians from all lands were there, delighting in the musical small talk of the world, eating and drinking a bewildering variety of Swiss goodies calculated to bring the strongest abstainer to fall (musicians being famous abstainers, of course). But the most delectable, always, is that view, almost improbable in its beauty, toward the majestic Glärnisch group.

## SOCIALITY.

Then there were receptions—at the French and English consuls', at the Reiffs—the most famous musical home of Zürich—and a "beer evening" (no prohibition here!) in an ancient guild room on the Limmat banks. And there were the inevitable parties wandering off to Lucerne, to the Tessin and the Oberland in this irresistible Swiss paradise where nothing as far away. Strangers are once more beginning to wander into this paradise, though many are kept away by the "valuta barrier" still. For the franc is at par, and living in Switzerland is not cheap. It is, among European countries a "quality land," and quality must be paid for everywhere.

That the Swiss themselves are willing to pay for it is attested by the success of the festival. They have paid thirty francs (six dollars) a seat, and most of the performances were sold out. That there was only a sprinkling of foreigners was due to the earliness of the season, but the principal countries were represented nevertheless, both in the audience and by special correspondents of the press.

The Zürich Festival idea is gaining ground. Thanks to the propaganda of the citizens' committee, to the untiring labors of an able manager (H. W. Draber) and the interest being taken by the transportation and other interests, it promises to grow bigger as the years go by. Eventually there is to be built, on the banks of Zürich Lake, a combination theater and festival house that will attract pilgrims from all over the world, to worship—not at a single musical shrine, but at the altar of universal musical art.

CÉSAR SAERCHINGER.

## Morris and Traub Off for Europe

Helen Henschel Morris, the pianist, and Irene Traub, contralto, soloist of Temple Beth-El, both of Detroit, Michigan, sailed on June 7 for Europe, where they will spend the summer.

## Mme. Kutschera in Pitiful Straits

According to a report from Paris, Elise Kutschera, a former opera singer known in this country as well as in Europe, was arrested recently in a Paris department store on the charge of stealing groceries. In court she pleaded that she was on the verge of starvation and had no one to whom to turn. Her counsel, Henri Robert, one of the leaders of the Paris bar, made a dramatic appeal for her. The judge sentenced her to four months, but immediately suspended the sentence discussing with her and Matre Robert the possibility of a benefit which might relieve her needs. Years ago Mme. Kutschera had sung at both the Opéra and Opéra Comique. She came to this country in 1905 with the Damrosch Opera Company and returned here in 1915 for a concert tour, which, however, was not financially successful. She got into the limelight by going to the pier to meet the late Saint-Saëns when he came to this country, the veteran composer refused to shake hands with her, accusing her of sympathy for the Germans.

Mme. Kutschera, who returned to Paris only a few months ago, was born in Prague. She studied music with Mme. Viardot-Garcia and Mme. Artot de Padilla in Paris. Her debut was made at Kroll's Theater, Berlin. Her husband, Maximilian de Nys, was reported to have been killed in the war.

## McCormack to Rest Next Winter

It is announced by D. F. McSweeney, close personal friend of John McCormack and for many years associated with Charles L. Wagner (now in Europe) in his management, that the famous tenor, finding himself seriously weakened by the ravages of his recent severe attack of septic sore throat, has decided that it is best for him not to risk the rigors of the American climate next winter. He will remain quietly at his summer home, Stone-in-Wold, England, until late in September, and then go to the Riviera to avoid the cold weather. Mr. McCormack's voice, happily, was in no way impaired by his illness. It is expected that he will return here not later than March and fulfill some of his postponed winter dates during the spring.

## Goldman Opens Columbia Green Concerts

The fifth annual season of summer concerts on The Green of Columbia University was opened by Edwin Franko Goldman, conductor, and the Goldman Band on Monday evening, June 12. There was a huge audience, numbering approximately 10,000, which filled every chair and sat about on the grass. The opening program included numbers by Tchaikowsky, Mendelssohn, Handel, Sibelius, Wagner, Rossini, Johann Strauss and Hosmer. Numerous encores were demanded, among which Mr. Goldman's new march, "The Chimes of Liberty," was a particular favorite.

## Hempel Celebrates Wedding Anniversary

Frieda Hempel and her husband, W. B. Kahn, who are spending the summer in Europe, gave a dinner at the Ritz, in London, on June 8, to celebrate their fourth wedding anniversary. The prima donna was married at St. James' Church, New York, in 1918.

## Vecsey to Tour Here Next Season

R. E. Johnston announces that Ferenc Vecsey, the Hungarian violinist, will come to this country next season for a concert tour, beginning January 1, 1923, and extending until May 15.



## REGINA CROWDED FOR ANNUAL SASKATCHEWAN MUSIC FESTIVAL

Contests Include Choral, Band, Vocal and Instrumental Competitions—Thousands from All Parts of Province Welcomed to City—Friendly Spirit, Enthusiasm and Keen Interest Shown in All Events

Regina, Saskatchewan, June 1.—Saskatchewan's ninth annual musical festival was held May 23, 24 and 25 in Regina. Forty-six soloists, thirteen choirs and two orchestras—an aggregate of little less than three hundred individuals—competed. During the three days over three thousand individuals passed before the adjudicators. There was considerable excitement and enthusiasm at each contest, and the judges, consisting of T. Tertius Noble, concert organist of New York; Frank S. Welsman, conductor of Toronto Symphony Orchestra; Capt. R. Hayward, bandmaster and composer, and Dr. Albert Ham, organist and vocal director, found it a difficult task to select the winners. The result, however, was satisfactory to all. Visitors poured into Regina by the thousands and a festival air was evident from the first morning.

### FORMAL OPENING.

The formal opening of the festival was Tuesday evening, when Chief Justice Brown, as president of the association, delivered the opening speech to an audience of some two thousand people. Mayor James Grassick and Hon. C. A. Dunning, Premier of Saskatchewan, delivered addresses of welcome. They reminded the people that for three days the best musical talent of the province had been concentrated in the city, and the various events would be a feast of music.

### TUESDAY CONTESTS.

Twelve competitions were decided during the first day. It was really amazing to see how promptly and orderly they were all carried through. There was no waste of time and no confusion. There was a friendly spirit shown by all of the competitors and the adjudicators softened defeat in such case by kindly and encouraging criticism, delivered at the conclusion of each contest. On the initial day Regina and Saskatoon captured the majority of competitions, Regina carrying off five of the twelve prizes and Saskatoon three. Moose Jaw, Yorkton, Moosomin and Qu' Appelle took away the remainder. The winners were as follows: Cornet, class B—Dulcie Stevens, Regina; piano, class D—Etta M. Coles, Regina; boys' solo, Francis Goetz, Saskatoon; church choir, class C—St. Andrew's Presbyterian Choir, Moosomin; children's choir, class B—Knox Presbyterian, Junior Choir, Qu' Appelle; children's choir, class A—Model School, Regina; ladies' chorus—Pauline Club, Saskatoon Collegiate Institute; teen age orchestra, Regina Collegiate Institute; church choir, class B—St. John the Baptist, Moose Jaw; violin, class C—W. Brown, Regina, and Leo Edel, Yorkton; violin, class B—Leo Edel, Yorkton; piano, class C—Ruth Boyo, Saskatoon.

The contest for the gold medal in the boys' solo competition created special interest. The catchy song by Horn, "Cherry Ripe," was the contest solo. To Helen Davis Sherry, the teacher of Francis Goetz of Saskatoon, goes much of the credit for the latter's triumph. Harry Cameron, of Saskatoon, the youngest competitor, though adjudged second in the boys' solo, received great applause and praise. After the last contestant had been heard Mr. Noble suggested that the boys sing this song as a choir. The suggestion was received with delight by the audience and Mr. Noble marshalled the eleven lads, and playing the accompaniment of "Cherry Ripe" himself, gave the audience a real treat. The Regina teen age orchestra was conducted by W. A. Laubach. The Elgar Club of the Regina Collegiate Institute (ladies' chorus), reflected credit on the conductor, Miss R. B. Ridell. The winning chorus, the Pauline Club of Saskatoon, was under the baton of A. W. Cameron.

### WEDNESDAY CONTESTS.

The chief features of the Wednesday competitions were the choral and band events. Over three thousand people gathered in the Stadium for the evening performance. The massed choral societies sang Rachmaninoff's "Cherubim Song." Winners of the day's contests were as follows: Piano, class B—Miss M. G. Lusk, Saskatoon; trombone—L. Love, Kerrobert; flute—Eugen De Broux, Regina; euphonium—H. Bennett, Regina; cello—Miss M. Prizeman, Regina; clarinet—W. McEwen, Regina; cornet, class A—Harry Brooks, Regina; bass, class B—S. J. Swayze, Regina; soprano, class B—Florence Brentnall, Regina; baritone, class B—Leslie Plested, Moose Jaw; mezzo soprano, class B—Mrs. E. Cross, Saskatoon; tenor, class B—F. N.

Wycherley, Saskatoon; contralto; class B—Lily Rogers, Regina; brass quartet—Regina Citizen's Band; orchestra, class A—Regina Orchestral Society; brass band, class B, towns and villages—Kerrobert; brass bands, class A—Great War Veteran's Brass Band, Moose Jaw; choral societies, class A—Orpheus Choral Society, Saskatoon; military bands, class A—G. W. V. A., Moose Jaw. An ovation was accorded Prof. F. Laubach when he came to the platform to conduct the Regina Orchestral Society.

### NOTES.

It was unanimously decided that the next musical festival and annual meeting of the Saskatchewan Musical Association should be held in 1923 in Prince Albert.

This is the third time the festival has been held in Regina. W. J. Tickle, of Prince Albert, was the unanimous choice of the meeting for president of the ensuing year.


These contests served to raise the standard of music considerably in the province.

W. J. Tickle and Mrs. Tickle, of Prince Albert, accompanied to the festival 125 other singers from that city. For the choral society alone the transportation expenses from Prince Albert were \$1,200; the expenses of the bandmen were as great.

The girls' choir from Moose Jaw, conducted by Mrs. E. E. Barnes, was complimented for its exhibition numbers offered at the Stadium.

It was observed that the Prince Albert Society, with Madame Morrier conducting and Mrs. Donald Hawkins accompanying, sang the difficult test selection entirely from memory.

Captain Hayward paid tribute to the Regina Scout Band (R. B. Wells, bandmaster), which gave several exhibition numbers, being greeted each time with hearty applause.



**"With a personality that wins the entire audience the moment the singer makes her appearance and endears her more and more as the program progresses, May Peterson scored not only as a singer, but personally."**

The Ft. Worth Star-Telegram said the above about May Peterson, soprano of the Metropolitan Opera Co.

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One of the most coveted honors of the 1922 festival was the shield in the choral society. This is the fifth time that the Saskatoon Choral Society carried off the big shield. Mr. Stevenson, conductor, was warmly praised. The Moose Jaw Choral Society, conducted by W. H. Maxwell, won second place.

The judges were enthusiastic in their praise of what Alberta and Saskatchewan provinces have done in building up a musical reputation.

The Saskatchewan Musical Association, as well as the vast audiences assembled, approved of the judges' decisions.

Dr. and Mrs. T. Tertius Noble, of New York City, arrived in Regina May 22, to be the guest of American friends—the proprietor and his wife of the King's Hotel.

Through Dr. Noble's influence some commendable work in the grouping of singers was accomplished.

All of the judges were entertained at the Assiniboia Club by Chief Justice Brown (president of Saskatchewan's musical association) on Tuesday, the following being present: J. Grassick (Mayor of Regina), Hon. S. J. Lotta, Prof. F. Laubach, Hon. Meville Martin, De E. W. Stapleford (dean of Regina College), A. L. Wheatly, G. E. Hoole, G. J. Coutts, N. J. Palmer, Commissioner Thornton, R. A. Bridgman, F. W. Chisholm, Alfred Heather, F. G. Kilmaster, Rev. W. H. Adcock, W. G. F. Scythes, J. Feusten,

F. J. James, A. W. Goldie, James Balfour, R. T. Blacklock and A. W. Goldie.

The four judges were entertained at luncheon by the Canadian Club after the final test, May 25.

Mrs. T. Tertius Noble was entertained by Mrs. J. T. Brown at a delightful luncheon, the following being included among the guests: Mrs. W. Melville Martin, Mrs. Stapleford, Mrs. F. J. James, Mrs. C. A. Dunning, Mrs. Coutts and Mrs. Perrett.

Alma Ward, pianist, accompanied by her mother, Mrs. P. G. Ward, left Regina May 23 for Chicago, expecting to be absent for about three months.

One of the first entertainments to be given by the women of the new Cameron Street Memorial Church of Regina was a tea, the proceeds of which were donated to their organ fund. Forty dollars was realized. The tables were presided over by Mrs. Benson, Mrs. Archer, Mrs. Lyne, Mrs. Davis, Mrs. McCree, Mrs. Inch, Mrs. Wilfred Davis, Mrs. Graham, Mrs. Rand, Mrs. Watchler and Mrs. W. Davis.

R. G. B.

### Werrenrath at American Danish Festival

Reinald Werrenrath fittingly was chosen as the soloist for the first Danish festival of song ever given in America, held in Orchestra Hall, Chicago, May 5 and 6, presented by the Associated Danish Singers of America. The organization is made up of societies in Detroit and Muskegon, Mich., Racine and Kenosha, Wis., and the Danish Workmen's Singing Society and the Harmonien of Chicago. Mr. Werrenrath sang with a large male chorus, combined from these societies mentioned, and the Chicago Symphony Orchestra, conducted by Carl Busch, probably the most famous Danish musician in America.

Mr. Werrenrath is, as is well known, an American of Danish parentage, his father having been the Danish tenor, George Werrenrath, whose successes in this country were recorded by the many critics of his day. The baritone sang three groups of Danish songs specially selected and learned for the occasion, and also a cantata, "Viborg Domkirke," with the chorus and orchestra.

Mr. Stang and Mr. Gunther, the trombone players of the orchestra, played on the specially imported instruments called lurs. These are huge bronze horns, modern copies of the instruments found in Denmark, and which are held to be two thousand five hundred years old. This instrument has a soft tone, not unlike that of the trumpet, and was skillfully played by the artists.

On the second day of the festival Mr. Werrenrath presented another group of three songs—all three being by P. E. Lange-Mueller. The baritone's encores, necessitated by enthusiastically wild and continuous applause, were sung in English.

"It was a most impressive and artistic festival," said Mr. Werrenrath, "and I am very proud of having been chosen as a soloist for the first performance of its kind given by my father's people. The chorus is a fine one. The singers interpret very well and sing with a splendid, mellow tone. The sympathetic and appreciative audience was roused to great enthusiasm, as is always the case when there is a preponderance of folk songs and especially when they happen to be their very own. These Danish songs are very beautiful indeed, and they were sung with the fervor and reverence with which men always sing the songs of their native soil. There is the same sturdiness about the Scandinavian music that there is about the Scandinavian peoples and their countries. It has not only the majestic and the austere, but it has an incisive rhythm and a broad elevated mood. Stirring was the music and stirring was the performance. Equally responsive were both singers and audience, and there was a splendid spirit of understanding between the two. Artistically the festival was on a very high plane."

### Stopak Plays at New York Commencement

Recently Josef Stopak played at the closing exercises of the Jewish Teachers' Institute at the Town Hall, New York. His selections included the Saint-Saëns "Havanaise," "Hindou Chant," Rimsky-Korsakoff, "Serenade" Arensky, and "Hebrew Song and Dance," Zimbalist. Mr. Stopak was forced to respond to many encores at the close of each of his groups.

### "Messages" Gaining in Popularity

In a group of English-American songs rendered by Francesca K. Lawson (of Washington, D. C.) at recitals in Williamstown and Lewistown, W. Va., Frank H. Grey's "Messages" was included.

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# Unqualified Success

# FREDERICK GUNSTER

Assisting

# GERALDINE FARRAR

## Spring Tour 1922

### ROCKFORD, ILL., April 27

"Mr. Gunster's voice is all that a tenor's should be. Resonance is perhaps its chief attribute. Absolutely at his command, the singer handled his voice expertly. His tones are rounded, full, powerful, and his range is remarkable. His manner is graceful and easy. Last night's audience liked him immensely and showed it in their applause."—(*Register-Gazette*.)

"Mr. Gunster won a warm place in the hearts of all who attended the concert. He has a tenor voice of power and quality seldom equaled. His opening group of French numbers was sung with superb diction and tonal quality."—(*Morning Star*.)

### ELGIN, ILL., April 28

#### Tenor Scores Big Hit.

"Mr. Gunster, whom all Elgin is talking about today, won a warm place in the hearts of all who attended. Possessing a tenor voice of power and quality seldom equaled, he opened his program with a group of French numbers, which were sung with superb diction and tonal effect. In his second group he offered four songs in English, his enunciation and resonant tones and interpretations again scoring a distinct triumph.

"Mr. Gunster brought to a close the delightful evening with a group of four numbers, and only after responding to numerous encores did his audience reluctantly allow him to leave the stage."—(*Daily News*.)

"Gunster is a man of a sympathetically melodious voice. He sang on and on with rippling ease and with marvelous tonal coloring. He was a joy in himself. 'My Native Land' by Gretchaninoff was done by him with pomp and masterly vigor.

"The audience completely capitulated to him. After his 'goodbye' selections he was called back to sing three times."—(*Daily Courier*.)

### AURORA, ILL., May 22

"Mr. Gunster has a remarkably fine voice, and that the audience knew it was shown by the tumultuous applause. He has all the assets of the concert singer, voice, stage presence and perfect enunciation—indeed, his ability to send the story of his songs to his listeners amounts to complete artistry."—(*Beacon-News*.)

"Frederick Gunster was an immediate and unqualified success and was received into the hearts of the Aurora audience wholeheartedly. His ability to draw a large audience in this city in the future will not be questioned."—(*Daily Star*.)

### RACINE, WIS., May 1

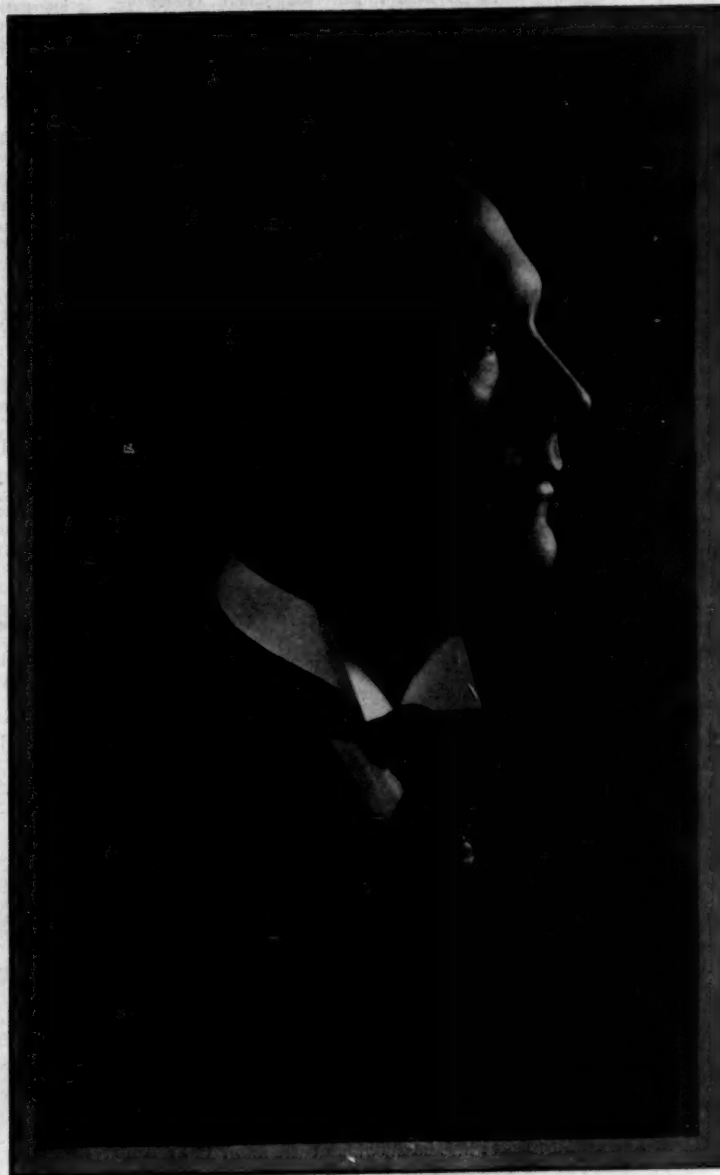
"A man with a voice and a personality. His work was the accomplishment of understanding and feeling. To the tiniest modulation of tone or inflection, his well handled voice expressed little bits of feeling, artistic touches that increased the presentation of his songs a hundredfold."—(*Journal-News*.)

### MADISON, WIS., May 17

"A tenor with a pleasing personality and perfectly controlled voice."—(*Capital Times*.)

### WAUSAU, WIS., May 5

"His voice is of excellent quality and full of appeal. The 'Volga Boatmen's Song' was his triumph of the evening, and next to that probably 'The Faltering Dusk' of A. Walter Kramer."—(*Daily Record-Herald*.)



### WINONA, MINN., May 14

"Mr. Gunster was captivating both in his singing and in his manner. He was affable without loss of poise and revealed a dramatic ability which made his songs human and eloquent. His handsome appearance was not wasted on the feminine portion of the audience, which was enthusiastic in the extreme.

"His tones have warmth and richness; he is both vigorous and varied, and his voice has a flexibility, subject to fine modulation, which lends itself to significant expression. He handled his songs with a lightness and ease that showed imagination for the theme and mastery of vocal exercises involved.

"He displayed exquisite conception of a 'Volga Boatmen's Song,' a highly difficult piece was 'The Faltering Dusk,' a dramatic and emotional sketch which he sang with poignant feeling and rich color."—(*Republican-Herald*.)

### OSHKOSH, WIS., May 4

"Mr. Gunster has a beautiful tenor voice. It borders on the high baritone in its richness of quality. There were no thin tones. The upper register was lyric and beautiful in quality. Throughout his entire register there is a velvety smoothness which is delightful."—(*Daily Northwestern*.)

### CUMBERLAND, MD., May 26

"Frederick Gunster, a tenor of surpassing appeal, proved his great artistry from his first aria to the last encore. His rendition of 'Tes Yeux' is an achievement, and if this young American singer is not among the few of the elect within another few years, it will be a surprise to those who heard him last night. His interpretation of such a song, for instance, as the 'Volga Boatmen's Song,' is an achievement of the highest order."—(*Daily News*.)

### DUBUQUE, IOWA, May 18

"Frederick Gunster, an American tenor who is becoming a great favorite with concert audiences, was heard in a selection from Lalo's opera, 'Le Roi d'Ys.' In 'Ponte Vecchio' one heard the ringing of the chimes, while the tenor again increased and diminished his vocal powers in beautiful effects. He also added several encores to stormy applause."—(*Times-Journal*.)

### ST. PAUL, MINN., May 12

"Assisting Miss Farrar were two truly gifted and most valuable artists—Frederick Gunster, a tenor of such a lovely quality and so musically skillful."—(*Daily News*.)

"Mr. Gunster sang three groups of songs, revealing a pure lyric tenor, very true and straight in outline and of a delicate, velvety quality. He manages it in the more active passages with admirable skill."—(*Pioneer Press*.)

"Mr. Gunster, who possesses a very sympathetic, beautiful tenor voice, selected especially appealing songs. 'Volga Boatmen's Song' and 'Morning' (Wolf) were perhaps best suited to display the beauties of his voice."—(*Daily Volkzeitung*.)

### VIRGINIA, MINN., May 9

"Frederick Gunster, tall, debonaire tenor, carried his house with him. His wonderful range of vocal activity, his perfect enunciation and his bearing all gave Mr. Gunster the finish of the great artist that he really is."—(*Daily Virginian*.)

"Frederick Gunster, associated with Geraldine Farrar in her concert, proved the artist he really is. The vocal activity of the tenor was without a doubt as wonderful as ever heard in Virginia."—(*Queen City Sun*.)

### DULUTH, MINN., May 11

"Frederick Gunster proved an excellent entertainer. Mr. Gunster is an artist who apparently enjoys his work, having a voice of both dramatic and lyrical quality. He enunciates perfectly and his phrasing shows fine discrimination and understanding, while his manner shows sincerity and sympathy."—(*Herald*.)

"Mr. Gunster possesses a voice of great sympathy and true ability. He quite won his hearers with the opening 'Aubade' (Lalo) from 'Le Roi d'Ys,' a song of liquid melody. 'Volga Boatmen's Song' (folk song) and 'My Native Land' (Gretchaninoff) were full of drama and feeling and were lent color by this tenor's pleasing personality."—(*News-Tribune*.)

### EAU CLAIRE, WIS., May 8

"As one of our most favored American tenors, Frederick Gunster hardly needed an introduction to our local audiences. Warmly received from his first appearance, his fine voice, manly appearance and polished finesse won him instant favor. Singled out by the friendly audience, he most amiably granted several charming encores."—(*Leader*.)

"Frederick Gunster proved to be a remarkable tenor. His musical voice ranged over the difficult selections which he essayed with an ease and harmony that was clearly delightful. His expression and harmony was great. He likewise made three appearances and was encored time and again."—(*Chippewa Falls Herald*.)

### HERSHEY PARK, PA., May 30

"Mr. Gunster, who was heard in Harrisburg with much pleasure several years ago, sings with much finish of style and excellent phrasing. He is an admirable artist, possessing a beautiful lyric voice which he uses with musical intelligence."—(*Harrisburg Patriot*.)

### HAGERSTOWN, MD., May 29

"The audience was enthusiastic in its approval of Frederick Gunster, tenor. Mr. Gunster is an artistic singer and his interpretation of the 'Volga Boatmen's Song' was an achievement of the highest order."—(*Herald*.)

Mr. Gunster is under the management of HAENSEL & JONES, Aeolian Hall, New York



## PLATTSBURG ENJOYS MAY MUSIC FESTIVAL

Third Annual Event Brings Forth Unusual Programs and Soloists and Gives Indication of the Fine Work Being Accomplished Locally

Plattsburg, N. Y., June 7.—Plattsburg's third annual May Music Festival took place May 24, 25, 26 and 27 in the auditorium of the New City Hall, under the auspices of the executive board of the May Music Festival Association.

### FIRST CONCERT.

A bit unusual for the opening concert of a festival was that which took place Wednesday afternoon, May 24, when a recital of piano, violin and voice pupils of Plattsburg's music teachers was given. The pupils played in alphabetical order, those participating being Carlos Austin, Margaret M. Brennan, Junior Cardany, Emily Champagne, Mildred Coste, Marie Cronin, Pearl Davidson, M. Patricia Dunphy, Violet Durkee, Alice Farnsworth, Eleanor Fischer, Frances Dumas, Lorean Freeman, Dorothy Graves, Eleanor Hammond, George G. Howard, Herbert Jacques, Helen Judge, Marjorie Kelly, Margaret O'Connell, Elizabeth McCadden. Their work proved to be a credit to their instructors. These included Edna Morgan, Edna E. Hudson, Jennie S. Kelley, Charles F. Hudson, Constance Ouimette, Coranell M. Hudson, Miss A. F. E. Hewitt, Frederick C. Hudson.

### SECOND CONCERT.

Wednesday evening's program was given by Plattsburg's junior orchestras and their soloists assisted by Agnes J. LeFebvre, piano, and Claude Case, violin. Under the direction of Frederick C. Hudson, conductor, the students' orchestra club and the Junior Symphony Orchestra gave three numbers each, in a manner which called forth the hearty commendation of all who heard. Violin solos were well played by Harold Hartwell, Arthur de Grandpre, Charles La Croix and Joseph Rooney.

The enthusiasm which prevailed at both concerts and the excellent work of these young artists give an excellent indication of the work in music which is being accomplished locally.

### THIRD CONCERT.

Another promising group of young musicians was introduced at the third concert on Thursday afternoon. Those who were heard were Violet Coulombe, Ruth Larkin, Muriel McMannes, Helen Merrihew, Gerald Mitchell, Margaret Mitchell, Catherine A. Morgan, Janet Morgan, Grace Hanlon, Veronica Murray, Irene Pine, Avery Rogers, Mildred Coste, Agatha Rooney, Wallace Rooney, Caroline Schiff, Mary and Florence Sweeney, Jean Weir. To the list of teachers already represented should be added the names of Lucy A. Hudson, Evelyn Bromley and Mrs. Fred Riley.

### FOURTH CONCERT.

One of the most enjoyable concerts of the entire series was that given on Thursday evening by the Plattsburg Symphony Orchestra, Charles F. Hudson, conductor. Plattsburg has every reason to feel proud of its orchestra, and on this occasion, under the able direction of Mr. Hudson, these forces gave excellent readings of works by Bizet, Schumann, Mozart, Gounod, Saint-Saëns, Moszkowski, Schubert, Massenet and Wagner. The soloists were Ruth Bartle soprano, who sang two Gounod numbers, assisted by Emily Champagne, who played a flute obligato; Marguerite Dumas, pianist, who gave the concert polonaise in D flat major, op. 11, of J. H. Hahn; Lucy A. Hudson, violinist, who was heard in the Wilhelmj arrangement of the Schubert "Ave Maria," and a Wieniawski number, accompanied by Mrs. E. N. Lapham; and Mrs. W. C. Thompson, who gave a group of three songs by Hahn, Arne and Cadman. Each of these artists proved their worth and the audience was quick to award them their just due.

### FIFTH CONCERT.

The fifth concert, arranged by and given under the auspices of the Musical Art Club, took place Friday afternoon. Those presented were Leonard Aldrich, Mrs. Edwin N. Lapham, Mrs. H. B. Billings, Elizabeth Langlois, the Hudson Trio. The accompanists were Mrs. W. F. Brown, Mrs. Fred Riley, Edna F. and Coranell Hudson. Each number was greatly enjoyed and earned for the performers the hearty applause of those assembled.

### SIXTH CONCERT.

What was termed a "Grand Choral, Solo and Oratorio Concert" took place Friday evening, May 26. Part one was given by the Plattsburg Glee Club with Roswell Sharron accompanying. A double quartet consisting of John Ryan, Frank Provost, Gerald Sharron, William F. Jordan, Raymond Tierney, Henry Gallant, Carl Graves

and George Cardany, gave an excellent reading of Dudley Buck's "Lead Kindly Light." Mr. Provost also pleased in two solo numbers. Part one closed with chorus "Oh Italia, Italia, Beloved," from Donizetti's "Lucrezia Borgia," sung by full chorus and symphony orchestra.

The introduction to the overture of Handel's "The Messiah," and the pastoral symphony from the same work, played by the Plattsburg Symphony Orchestra, opened part two. Mary J. Kavanagh sang "I Know that My Redeemer Liveth." "The Holy Mother Sings," Christmas choral from the fourteenth century, arranged from Howard D. McKinney's harmonization by W. Rhys-Herbert, was given by the double quartet, and Mrs. W. C. Thompson completed this section of the program with Cesar Franck's "Oh Lord, Most Holy, Holy," accompanied by Carolin Howell, harpist, and Frederick C. Hudson, cellist. The third part consisted entirely of selections from Rossini's "Stabat Mater," the soloists being Frank Provost, Mary J. Kavanagh, Mrs. Victor Boire, Mrs. Clifford W. Hayes and William F. Jordan.

### SEVENTH CONCERT.

The seventh concert was given especially for the school children of Plattsburg, being held Saturday afternoon, May 27. A large audience of the youngsters filled the hall and the order and appreciation shown might serve as a fine example to many an adult gathering. The Plattsburg Symphony Orchestra and the junior orchestras played the program, opening with the students' orchestra in a selection from "William Tell" and the "Liberty March," followed by the junior orchestra in "Straussiana," and another number. The program was chosen with the

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double aim of pleasing the children and at the same time giving them selections of educational value. The soloists were Mrs. W. C. Thompson and Ruth Bartle, vocalists; Gerald Mitchell and Veronica Murray, violinists; Emily Champagne, flutist; Marguerite Dumas, pianist, and Carolin Howell, harpist.

### EIGHTH CONCERT.

The final concert took place Saturday evening, and proved quite worthy to take its place among the excellent ones which had preceded it. The program was long, consisting of sixteen numbers, and was opened and closed with selections by the Hudson Trio, which consists of Lucy A. Hudson, violin; Frederick C. Hudson, cello, and Edna E. Hudson, piano. The soloists of the evening were L. E. Allen, Irene Berg, Lucy A. Hudson, Ruby M. Dame, Mrs. John Tierney, Mrs. Clifford W. Hayes, Mrs. Victor Boire, Mrs. Harry A. Thomas, Carolin Howell, Corrine Gallant, Mrs. J. D. Townsend, William F. Jordan, Mary J. Kavanagh and the Shock Troop Trio, consisting of Capt. J. W. Henson, Capt. W. Hollver and Capt. John D. Townsend. The accompanists were Mrs. W. C. Thompson, Mrs. W. F. Brown, Edna E. Hudson, Silas D. Barber and Mrs. Frederick Richards. Violin obligatos were played by Emmet Good and Lucy A. Hudson, while Carolin Howell played the harp accompaniment for Lucy A. Hudson, when she sang the Largo of Handel.

At the final concert Mrs. W. F. Brown, on behalf of the Musical Arts Society and the Plattsburg Glee Club, presented Charles F. Hudson with a purse of gold in recognition of his splendid work as director of the festival.

R. F.

## Little Anita Malkin Sails

The violin virtuoso, Anita Malkin, who created a sensation in Chicago and other middle-western cities in spite of her tender age (she is only ten years old), sailed for Europe with her father, Joseph Malkin, the celebrated cellist. Joseph Malkin has turned down a number of most attractive offers for his daughter's appearances next season, and is taking her away from the alluring temptations of America, so dear to young artists, so that she may study quietly and develop into musical maturity. When she comes back to this country she will doubtless justify the predictions of the leading music critics, who have proclaimed her a genius. Joseph Malkin, who just completed a spring tour with Geraldine Farrar, has been re-engaged for next season, starting October and finishing in April. Wherever he played he was unanimously acclaimed.

## Hurok to Manage Cherniavsky Trio

Arrangements have been completed whereby S. Hurok will manage the Cherniavsky Trio on their American tour during the season of 1923-1924. This famous trio of soloists, as well as chamber music ensemble, is now in England, and will concertize throughout the continent during the coming season. The Cherniavsky brothers—Leo, violinist; Jan, pianist, and Michel, cellist—are recognized the world over as one of the foremost groups of their kind. Their reputation is international, for they have presented their unusual concerts not only in Europe and America, but also in the Orient and Far East. Their popularity in this country is attested by the fact that although they will not return here until the season of 1923-1924, over fifty engagements have already been booked for them.

## Nestoresco Give Radio Program

Jean V. and Katherine Nestoresco radiophoned a program from station WVP, Bedloe's Island, on Thursday evening, June 1. Unstinted praise should be given Mme. Nestoresco, lyric soprano, for her artistic work in the presentation of a group of Roumanian folk songs. She possesses a natural sweet voice of lovely tenderness, and her diction throughout the program was perfect. Jean V. Nestoresco, violinist, rendered Fibich's "Souvenir Poétique," and Mendelssohn's "On Wings of Song" with deep poetic feeling. The feature of the evening's entertainment was the performance of his own charming composition "The Lark," in which he showed clean-cut and fluent technic. More should be heard of these splendid artists during the coming season.

## "That Soothing Saxophone Song"

The song that bears the above expressive title appears in the catalog of M. Witmark & Sons and is undoubtedly the first to have a saxophone obligato. Lyric and music are the composition of Edward C. Barroll, editor, writer, musician and saxophonist—and, one must add, in the light of this production, composer. It is a good song, and it has a good saxophone obligato. Also the effect is good. A new effect, it is different from the effect of violin or cello obligato—brighter, more striking. Mr. Barroll is a well known rooter for the saxophone. He believes in it. He has faith in it. And he does everything that he can to put it properly on the map. This is one of the things—and it will certainly help the sax.

## Annie Louise David Going to 'Frisco

Annie Louise David, the well known harpist, has had so many requests from her pupils in San Francisco that she will go to Seattle via the California capital so that she can give them all lessons before going to the Cornish School in Seattle, where she will hold a summer course. Following the termination of it, Miss David will return to San Francisco on September 1, where all her time is taken up. One of Miss David's talented pupils, Julia Harden of Brooklyn, gave an interesting recital in Miss David's studio on May 24. Another, Lucy Cavin, who is from Galveston, was also heard here recently. Her progress has been phenomenal and Miss David predicts a brilliant future for both girls.

## Brennan to Manage Symphony Hall

At the request of the trustees of the Boston Symphony Orchestra, Inc., lessees of the Symphony Hall, the management of the hall itself, for so many years in the hands of Louis H. Mudgett, will be undertaken by the manager of the orchestra, W. H. Brennan, with the co-operation of his assistant, G. E. Judd. Mr. Mudgett, as already reported, has undertaken the management of the Boston Opera House for the Shuberts.

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## SARTOR RESARTUS

or

## Every Man His Own Tailor

By Frank Patterson

According to *Musique et Instruments*, a Parisian journal devoted to the interests of the piano and musical instrument trades, Igor Stravinsky, far famed modernist, has become vitally interested in the artistic possibilities of the player-piano. He has superintended the reduction for the recording piano of his great orchestral compositions, "Pulcinella," "Petrouchka" and "Sacre du Printemps," and he appears to have become convinced that the player-piano offers the composer a means of pianistic expression unhampered by the limitations of possible finger execution.

In the same article it is stated that the house of Pleyel, the ancient and honorable home of one of the oldest names in the French piano world, "which, it would seem, would find itself forced to adhere to the most rigid tradition, accepts, on the contrary, the player-piano, not as a mere accident but as the inevitable ultimate goal" of the piano and the pianist.

It will, even now, be remembered with what scorn pianists, and, indeed, nearly all musicians, received the invention of this "mechanical" instrument and all other "machine made" music. It was only with the gradual growth of perfected reproducing devices, and the widespread popularity of these instruments, which placed the art of the world's greatest artists within the reach of every music lover and carried into the home what had previously been confined of necessity to the concert hall, that musicians began to acknowledge the possibility of such instruments being an adjunct, not an enemy, of art.

In the reduction of the orchestra score to the player-piano music roll one should invariably bear in mind a comparison between this reduction and the black-and-white artist's reduction of nature. The painter in color loses little or nothing of the object he places on canvas except, to some extent, perspective. But the black-and-white artist must exercise his skill and genius in determining the relative intensity of light and shade of the colors of nature. He must reduce the red, green and blues of nature to their relative black and white values so as to give the impression, not of the color, indeed, but of the scene with all its beauty of relative light and shade.

Color, it is true, is found in music in a two-fold sense: in the sense of harmony-color and in the sense of the tone-color of the instruments upon which the music is played. "Touch" may enter into this, but must, in the present consideration, be disregarded, for mere touch on the piano can obviously not make up for the loss in the reduction for the piano of, for instance, the notes played in the orchestra by the oboe, the violin, the cello, the harp, or any other instrument.

Those instrumental colors are real things and they add greatly to the fundamental musical idea which is the basis of their use. But their loss in reduction for piano does not necessarily mean that there can be no proper black-and-white interpretation of the orchestra score. It devolves upon the maker of the piano reduction to determine the relative force of these various instruments and to place them in the player-piano roll with exactly this relative intensity, just as the black-and-white artist or etcher determines the intensity of light and shade in the landscape which he strives to immortalize on paper.

Thanks to the ingenuity of the manufacturers of player-pianos this has now become mechanically possible. It depends, of course, upon the skill of the editor—in the case of Stravinsky, of the composer himself. And a still more interesting and important feature of this case, as related in *Musique et Instruments*, is that Stravinsky authorizes the use of the recorded player-piano reduction of his scores in order to indicate to conductors how they shall be interpreted. Stravinsky himself gave the conductor, Rühlmann, the roll of his "Sacre du Printemps" so that Rühlmann might become familiar with the composer's exact intentions previous to a recent performance of that work.

This brings us to another point unheard of and unimagined in music of the traditional schools. In modern music there is what has been named (by O. G. Sonneck) "dynamic counterpoint." This means that certain notes of the harmony, certain melodies in the score, are to be brought out, to be, perhaps one might say, "accented" (though that term is misleading). To put it in simpler language, certain notes are to be played "forte" while others simultaneously are played "piano." In the old scores this was almost never the case. The score as a whole had certain degrees of loud or soft. Except in very rare cases everybody (or every finger on the two hands) played "piano" or "forte" at the same time.

## ACCENTS ON INNER NOTES.

Although, in piano playing, a separate control of each finger is taught, it is, actually, largely theoretical. Very few pianists, even among the great artists, can accent any one of the inner notes of full fortissimo chords. And in the older orchestra scores the accent of inner notes was very often accidental simply because of the technical difficulties relative to the writing for brass instruments before they were provided with valves. The modern composer has resources which render possible full chords of any color, perfectly balanced, and he adds to this resource the device of writing certain instruments in a different dynamic shade from the rest, bringing out the "high-lights" in a way that is very effective.

Except for the orchestral color the player-piano can now do all of this. It can emphasize any one note or any number of notes. It has become, in a way, a super-pianist. It can do things that no single pianist can do, things that would be exceedingly difficult, if not entirely impossible, even for two or three pianists playing simultaneously. It can make a perfect black-and-white reproduction of any conception of the composer's mind, even of the mind of a

modernist like Stravinsky. And this possibility opens up a pleasing vista of future achievement.

For what is to prevent the composition of orchestra scores without the orchestra? Why must an orchestra score be first written and then reduced for the player-piano? Why not write orchestra scores directly for the player-piano? The process would be, entirely different. Instead of having the color of oboe or cello in mind the composer would simply indicate relative degrees of dynamic force. And that, in fact, is what actually often happens in the production of an orchestral score. The composer sketches in his score, indicating the notes that must be "heard." He then decides, in making the actual score, what instruments must be used to bring out these notes with the proper force.

It has already been tried, but has not as yet become a recognized art-form as, apparently, the house of Pleyel believes it ultimately will be. The day may come when every composer will be his own cutter, perforating his own master-roll and perfecting it in his own studio, sending it, when complete, not to the music publisher or conductor, but to the music-roll manufacturer.

Why not?

## Plans for Columbus, Ohio, Spring Festival

William Wylie, who is arranging a Spring Festival for Columbus, Ohio, announces that it will take place in Memorial Hall on April 23 and 24, 1923, and will possibly be extended to another day. It will be under the auspices of the Columbus Women's Association of Commerce. Early in the fall, Robert W. Roberts, who is supervisor of music in the public schools, will begin to rehearse a chorus of 250 trained voices. It is planned to give a modern opera and a standard oratorio for which a quartet of established artists will be engaged for the solo parts.

A full symphony orchestra, composed entirely of local musicians—sixty-five in number—will be trained by Fred L. Neddermeyer. An afternoon of the festival will be devoted to a competition between local singers, pianists and violinists.

## Dr. Erb, F. A. G. O., Gives Recital

At Trinity Lutheran Church, Carthage, Ill., June 1, Dr. J. Lawrence Erb, F. A. G. O., gave a recital of principally modern organ music. The Bach toccata and fugue in D minor started the program and was followed by compositions by Renaud, Guilmant, Kinder and Erb, the last-named being his own triumphal march in D flat. Dr. Erb is perhaps best known as managing director of the American Institute of Applied Music, Kate S. Chittenden, dean.

## Engagements for Henry Gurney

Henry Gurney includes the following dates among his recent and forthcoming engagements: June 1, Atlantic City, N. J.; 15, Philadelphia, Pa.; 16, "Rose Maiden," Pottsville, Pa.; 23, recital, Lancaster, Pa.; 24, Camden, N. J.; July 18 and 23, Newark, Del.



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## SECOND ANNUAL CONVENTION OF THE NEW YORK STATE FEDERATION OF MUSIC CLUBS

Three Day Session at Pennsylvania Hotel Replete with Interesting Addresses and Fine Concert Programs—Resolutions Favoring American Artists and Composers

The second annual convention of the New York State Federation of Music Clubs was held at the Hotel Pennsylvania, New York, June 5, 6 and 7. Although only in its infancy, the federation is active and promises to accomplish some big things. In addition to co-operating with the National Federation of Music Clubs in advancing and accomplishing its aims, the New York State Federation's special purposes are "to inspire higher ideals of true musicianship through the development of the spirit of co-operation, and to stimulate the desire for musical expression. To encourage in the community an appreciation of music of all kinds. To foster and promote music and music interests."

Mme. Edna Marione is the efficient and charming president of the federation. Other officers were: Mrs. Julian Edwards, president Emeritus; Mrs. Floyd F. Chadwick, first vice-president and chairman of extension; Caroline Lowe, corresponding secretary; Mrs. Harry L. Vibbard, treasurer; Edna West, parliamentarian; Hon. Charles L. Guy, auditor.

The delegates present and the respective clubs which they represented included the following: Jane Newell Barrett and Mrs. George D. Elwell, Monday Musical Club (Albany); Mrs. Stephen Ryder, Cecelian Society (Brewster); Mrs. Henry Horton, Musical Club (Ellenville); Mrs. John H. Rumph and Mrs. James H. Rogers, The Musical Society of Jamaica (Jamaica); Carolyn Beebe, Chamber Music Society (New York City); Judge Charles L. Guy, Edna West, Mrs. Edwin Egenberger and Grace Harris, Music Assembly of New York City (New York); Emma A. Damhmann and Mrs. Herman C. Zahn, Southland Singers—the first musical organization in New York State to be federated—(New York City); Owen P. Thomas and Samuel Roberts, New York Welsh Glee Club (New York); Henrietta Speaks Seely, St. Cecelia Society (New York); Elizabeth Allen and Mrs. Seymour Knowlton, Morning Musicales, Inc. (Watertown); Elinor Hawkins and Katherine Seymour, Junior Music Club (Watertown); Eloise Morgan, The Tuesday Musicales (Rochester); Mrs. H. L. Vibbard and Mrs. Benjamin Marshall, Morning Musicales, Inc. (Syracuse); Georgine Avery, Music Study Club of Troy (Troy).

### MONDAY MORNING—CLOSED SESSION.

On Monday morning, June 5, there was a closed session, at which reports were heard from various committees. Of special interest were the remarks on public school music by Howard Clark Davis, on American music by Jessamine Harrison-Irvine, on the young artists' concert by Sada Cowen and on official music by Emma Damhmann. In the afternoon there was a conference of federated club presidents.

### MUSIQUE-DANSANT.

The musique-dansant was held in the ballroom Monday evening. The musical program was rendered by Blanche Da Costa, lyric soprano, whose sweet voice delighted the many guests; and the Frank LaForge Quartet (Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, bass), whose several selections were very well given. Helen Crandall and Kathryn Kerin were at the piano.

### TUESDAY MORNING—JUNIOR SESSION.

An important feature of the federation was the junior program. The presiding chairman was Mrs. Wallace P. Cohoe, New York City junior chairman. The guest of honor was Frances Elliot Clarke, director of educational department of the National Federation; she spoke briefly on the importance of the junior work. She reminded those present that for musical development there must be three classes—the writer, the performer and the hearer. The last named is the largest class and the one for which the junior clubs build and trains, for the best informed listeners make the most appreciative listeners. Mrs. William John Hall (Addye Yeargain Hall) of St. Louis, Mo., is the national chairman of the juvenile and junior music clubs. Mrs. Hall has aroused tremendous interest in this work throughout the country and has started it in New York State this season. She spoke briefly on the splendid advancement in other states and of the wonderful opportunities for progress in this state. After explaining the purposes and the way in which the junior work is carried on, the Juvenile Study Club meeting was held under the direction of Mrs. Hall. This, in the form of a round table, was conducted entirely by children from about seven to twelve years of age. The president was Harriet Kohler; secretary, Ned Quinn; chairman of program committee, Robert Massis Beers. Other officers and members

were Stanley Kohler, Betty Miller, Doris Dixon, Lorna Peterkin, Helen Taylor, Margaret Thompson, Elizabeth Hiss and Lawrence Alexander. This club (The Dunning Club) introduced the young artists who gave the program.

Helen Vogel, an eight-year-old juvenile guest artist (pupil of Manfred Malkin), surprised all with her very artistic rendition of the Mozart fantasia, Mendelssohn's "Spinning Song," and Schubert's impromptu in E flat major. Beatrice Weller, a member of the Junior Harp Club of New York City, played with good technic and expression several harp solos by Chopin and Oberthur. Frances Weller accompanied her at the piano. Robert Murray, the phenomenal boy soprano, gave some remarkable performances of bird songs, using Cadman's "I Hear a Thrush at Eve," Mendelssohn's "Spring Song," and Nevin's "The Nightingale." With the greatest ease he tossed off trills and cadenzas high above the range of any other human voice. The "World's Lullaby," words and music written by Robert Murray, was an interesting and lovely song. Florence Stern, the fourteen-year-old violinist who made a successful debut at Carnegie Hall this spring, rendered with excellent technic and admirable finish of style the "Caprice Basque" (Sarasate), "Serenade" (Schubert-Remenyi) and "Country Dance" (Donald Heine). The combination of beautiful voice and charming personality made Rosemary Pfaff's group a genuine delight. "The Little Damsel" (Novello), "When I Was Seventeen" (A Swedish folk song), "Just Before the Lights are Lit" (Gena Branscombe) and "Lo! Here the Gentle Lark" (Bishop) served to display fluent coloratura work and interpretative ability. Edna Horton was at the piano for Miss Stern and Miss Pfaff.

### FEDERATION LUNCHEON.

About two hundred attended the federation luncheon, at which President Edna Marione presided. Assisting her as hostesses were Hortense D'Arbly, Maud Morgan, Harriet Thorburn and Mrs. James H. MacLeary. Guests of honor included Hon. Charles L. Guy, Frances Elliot Clarke, Dr. Bartlett B. James, Glenn Frank, Nan B. Stephens, George Gartlan, C. M. Tremaine, Amelia Bingham, S. MacLeary Weller, Elizabeth H. Latta, Mrs. Worcester B. Warner, Sue Harvard, Eleanor de Cisneros and James Francis Cook. Several of the guests made addresses. Mr. Tremaine especially emphasized service as an important factor in growth. He suggested that instead of saying "What can I get out of the federation?" we say "What service can I render to music through the federation?" James Francis Cook, editor of The Edute, stressed the importance of music teachers in the public schools and the ethic value of music as a dynamic force in character building. He remarked that "Music per se is of no moral value, but only when devoted to good purposes." George Gartlan added interesting remarks, which were in accord with Mr. Cook's ideas on public school music. The speech which really made the hit of the day, creating a profound impression, was that given by Eleanor de Cisneros. Her subject—America for American Artists—is one of vital importance to the federation and aroused considerable interest and discussion. Mme. Cisneros' speech is printed in full on another page of this issue.

About forty American composers were present at the luncheon, among whom were Henry Holden Huss, Alexander Bloch, Frank Grey, Ethel Hier, Elizabeth David, Elizabeth Boutelle, Laura Sedgwick Collins, James MacDermott, Alice Stratton Miller, Mana-Zucca, Pearl J. Curran, Harry Burleigh, John Mokrejs, Marian Bauer, Fay Foster, Arthur Penn, Harriet Brower, Robert Terry, Georgine Avery, Eastwood Lane, George Gartlan, Mabel Wood Hill, Wassili Leps, Elsie Lyon, Lola Carrier Worrell, Paul Tietjens, Paul Gundlach, Robert Murray and Edwin Hughes.

Amelia Bingham auctioned off a souvenir program autographed by a number of the American composers present. It went to Elizabeth Hood Latta, president of the Pennsylvania Federation, for \$15.

### TUESDAY EVENING FEDERATION CONCERT.

The New York State Federation Presentation Committee (Mrs. George Ellis, chairman) offered a program given by artists whom they have endorsed and presented this year. Cosma McMoon revealed a very fluent and sure technic in a group of piano solos by Mendelssohn and Liszt and a serenade written by himself. Beatrice Weller, harpist, was heard in several lovely harp solos, accompanied by her sister, Frances Weller. Mary Bennett's rich contralto voice was displayed to good advantage in songs by Huntington Terry, Secchi and Salter. The Norfleet Trio

(Helen Norfleet, piano; Catherine Norfleet, violin, and Leeper Norfleet, cello) performed in thoroughly musicianly manner numbers by William Fridmann Bach and Schütt. This young trio plays in most artistic ensemble, with sincerity and seriousness of purpose. The program was concluded by an ensemble number, "Ave Maria" (Bach-Gounod), sung by Mary Bennett, with harp and piano accompaniment played by Miss Weller and Mr. McMoon. May Belle Furbush was at the piano for Miss Bennett.

### WEDNESDAY AFTERNOON.

Interesting addresses were given in the afternoon by Mrs. J. C. Downs, state president of Connecticut; Elizabeth Hood Latta, president of Pennsylvania State Federation; Carolyn Beebe, chairman of chamber music committee, New York Federation; Mrs. Frederick W. Abbott, Philadelphia Civic Music League; Francis Elliot Clarke, director of educational department of N. F. M. C.; Nan Bagby Stephens, president of South Atlantic District, N. F. M. C.; Gertrude Borchard, Bureau for Advancement of Music; Howard Clark Davis, chairman of public school music, N. Y. F. M. C., and Sada Cowen, chairman young artists' contest committee, N. Y. F. M. C. It is interesting to know that when Mrs. Cowen first took up this work, her first call for applicants for the New York State Young Artists' Contest brought in but nineteen names. She made a determined second effort, which resulted in 685 applicants. Mr. Davis is doing an earnest work and accomplishing much in securing special credits for music in public schools and for putting in an increased number of music courses in New York State schools. He proposed that the convention go on record as favoring compulsory music education in schools.

Disappointment was expressed that the Carlowe Male Quartet (Caroline Lowe, director and accompanist) was unable to appear. Mme. Lowe is also the efficient and busy secretary for the federation.

### WEDNESDAY EVENING FEDERATION CONCERT.

An enjoyable concert on Wednesday evening brought the convention to a close. The New York Welsh Glee Club (D. B. Evans, director) was heard with pleasure in Welsh folk songs and other choruses. Samuel Roberts' smooth, pleasing tenor voice was appreciated in songs by Parry, Hammond and Brahms. Carolyn Beebe rendered with admirable technic, fluency and poetic interpretation, groups of piano solos by Liszt, Grainger and Debussy. Especially interesting was the "Marche Heroique" (Saint-Saëns) for two pianos, she herself playing one, assisted on the second by her own Duo-Art record. Sue Harvard displayed the artistry for which she is so well known. Songs by Pearl Curran, Huntington Terry and Hummel were interpreted beautifully. She put depth of feeling into the "Vissi d'Arte" aria by Puccini. Miss Harvard's voice is appealing and grows on one. She was accompanied by Ethel W. Usher.

### ELECTION OF OFFICERS.

The following officers were elected: President, Edna Marione (New York City); first vice-president, Carolyn Beebe (New York City); second vice-president, Georgine Avery (Troy); third vice-president, Mrs. C. Seymour Knowlton (Watertown); secretary, Mrs. Edwin Egenberger (New York); treasurer, Mrs. Harry L. Vibbard (Syracuse).

Two new clubs were federated—the Thursday Musical Circle of Brooklyn (Mrs. Herbert Keene, president) and the Inglesby Music School, Glens Falls.

The work of the federation is primarily constructive. In this connection President Marione made an interesting address, following which a resolution was unanimously adopted asking that the press critics in the future adopt a constructive form of criticism. One of the chief things for which the federation is working is for the protection and the promotion of interests of American musicians and composers. Resolutions were adopted to this effect. Hereafter the conventions are to be biennial and the suggestion that they alternate between New York City and a city up state met with favor.

E. V. H.

### Stadium Auditions Begin

The Stadium Concert auditions this year, which are under the direction of Mrs. William Cowen, began on June 12 in Aeolian Hall. Over 200 vocalists and instrumentalists sent in applications to compete. Preliminary announcements thus far have proved very effective.

The final auditions will, it is quite likely, be given in Carnegie Hall. The requisite this year is to be, for the competing soloists, "worthy of an appearance with the Philharmonic Orchestra."

The first announcements are just now made of those who are contributing to the concerts' guarantee fund for 1922. This year's Stadium Concerts, under Henry Hadley and Willem Van Hoogstraten, conductors, and Arthur Judson, manager, with the New York Philharmonic Orchestra and with Mrs. Charles S. Guggenheimer and Mrs. Newbold Le Roy Edgar as chairman and vice-chairman of the general committee, are to begin on July 6. Among the contributors are: John D. Rockefeller, Jr., Mrs. Andrew Carnegie, Vincent Astor, Mrs. Willard D. Straight, Felix M. Warburg, Mrs. Percy A. Rockefeller, Mrs. Pierpont Morgan, R. Thornton Wilson, Ralph Pulitzer, Mrs. William A. Taylor, Arthur Lehman, Louis F. Rothschild, Mrs. Edward S. Harkness, Louis L. Clarke and Alfred Rosen.

### First Bristol (Conn.) Season Big Success

Marion Armstrong, soprano, Judson House, tenor, and Margel Gluck, violinist, were the artists in a recital at Bristol, Conn., on May 9. The Auditorium was crowded, and each artist was given an ovation. This concert was the last of the series in Bristol, and the third one presented by the Tillotson Bureau of New York. All three of these young artists endeared themselves to the people of Bristol, by their sincerity and true musicianship, combined with unusual personalities. Bristol occupies a unique place in the musical world, having started the season with one one-hundred-dollar artist, and working up to the point of paying nearly one thousand dollars for one concert. This is its first season, and in view of the fact that the artists are paid by a collection, making it possible to allow people of any class to hear the music, Bristol feels proud of its success. E. Arnold, Dr. B. West and Mrs. Perry Holley have been active in bringing good music to Bristol.

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## EASTMAN SCHOOL, ROCHESTER, TO HAVE SUMMER SESSION

### Farewell Concert in Honor of Christian Sinding—Notes About the City

Rochester, N. Y., June 3, 1922.—The Eastman School of Music summer course will begin on June 26 and close July 29, paralleling the summer school at the University of Rochester, of which the Eastman School is a part. Classes have been scheduled so as to avoid conflict.

The course for public school teachers has been carefully arranged and gives the applicants work of the most practical value. Classes in public school methods will meet every morning at 11:30 o'clock (teaching the development of a child from kindergarten to maturity. Owing to the extensive nature of this subject, the summer work will proceed only as far as the seventh grade.

Elementary harmony to high school work will also be taught. Emphasis will be laid on ear training, and students will write and harmonize original melodies, and dictation and sight reading will be given attention.

Appreciation of music will be a third course. This will be similar to that conducted for the teachers of Rochester schools by George Barlow Penny at the University of Rochester for the last several years.

Three courses will be offered public school teachers of instrumental music. Musical instruments, purchased by George Eastman, have been placed in all the schools of the city for school children to cultivate their talents. The work of instruction, supervised by Jay W. Fay for the Board of Education, has resulted in the formation of many bands and orchestras. Mr. Fay will conduct the summer work in this department, offering a course in methods of organization and conducting, one for teachers of stringed and woodwind instruments.

Private lessons in piano, voice, violin, organ and harp will also be included in the summer work, for which a large faculty will be available. Practice rooms will be at the service of all pupils.

#### EASTMAN SCHOOL OF MUSIC NOTES.

Evidence of the esteem for Christian Sinding, head of the department of composition of the Eastman School of Music in Rochester, was furnished at a special recital and ceremony in Kilbourn Hall on May 26. A large audience of invited guests gathered to pay honor to the distinguished composer. Mr. Sinding returns to his native Norway, after six months at the Eastman School. A program of his own compositions was played by advanced students of the school, and he afterwards presented his sentiments in an address, written by him in Swedish. A translation was read by Dr. Rush Rhees, president of the University of Rochester.

A bronze plaque of Mr. Sinding was presented to the school by Eleanor Bryan, president of the Students' Association, which was accepted by Dr. Rhees for the school.

Mr. Sinding said that: "Music is not now thought of as a plaything in the hands of stupid princelings. It has won its way back to a place of importance in the lives of all

the people. It has become a link to bind together nations because it is a world language understood wherever civilization has gained a foothold. And I am sure it is deep appreciation of this truth which has prompted the creation of the Eastman School of Music.

"It is not an everyday happening that an individual builds a temple such as this that musical understanding may be cultivated. Honor to the man who has done this. The importance of his deed stretches far beyond the bounds of Rochester. That I have had a chance to lay one stone of service in this foundation year will always remain a source of joy to me."

The musical program of Mr. Sinding's compositions included a "Fatum" piano variation, played by Virginia O'Brien; "Albumbblatt," for violin, by Alfred Perrot; "Serenade" and "Caprice" for piano, by Ruth Northrup; "Danse Orientale" and "A la Menuetto" for piano, by Marie Erhart; "Romance" for violin, by Hazel Dossenbach, and four lyrics, "Maria Gnadenmutter," "Cradle Song," "Amber," and "There Cried a Bird," sung by Irene Fermin.

The last concert in the first series of subscription events in Kilbourn Hall was given on April 28 by Raymond Wilson, pianist, and Gerald Maas, cellist, of the Eastman School faculty, playing Strauss' sonata, op. 6, for piano and cello, and each was heard in solo groups. In the second series, which was made necessary by the over-subscription of the first, a program was given on May 12 by Gerald Kunz, violinist; Lucile Johnson, harpist, and Samuel Belov, viola, with Guy Frazier Harrison at the piano. Mr. Kunz and Mr. Belov are members of the Kilbourn Quartet.

This series closed on May 19 with Arthur Alexander, head of the voice department of the school, in a self accompanied song recital. A song cycle, "Eiland," by Von Fiedlitz, was his most pretentious number. His remarkably fluent accompaniments, played without notes, added to the artistic excellence of the recital, which roused a large audience to unstinted applause.

#### NOTES.

On May 22 Jessica Regua Cole, contralto, and Donald R. Cole, baritone, pupils of Charles F. Boylan, gave a successful recital before an overflowing audience. Both are well known Rochester singers. Their program included operatic arias, songs and a duet. The accompanist was Lorimer Eshleman.

Ralph D. Scobell, also a pupil of Mr. Boylan, and Harold Wollenhaupt, baritone, a pupil of Jane Templeton, gave a joint recital on June 1 that was one of the most popular non-professional events of the season. Mr. Scobell sang a program that showed all the colors of his voice and art. Mr. Wollenhaupt, who is only eighteen years old, is regarded as a singer of remarkable promise. His program, too, covered a variety of styles. Frederick Lee was the accompanist.

David Cheskin, a sixteen-year-old Rochester violinist, amazed an audience with his playing in Convention Hall on May 23. The lad has been studying under Arthur Pye and is ambitious to complete his education abroad. The concert was to raise funds to defray his expenses. His program included a Handel sonata, the Saint-Saëns Introduction and "Rondo Capriccioso," and short pieces by Kreisler, Brahms

and Couperin. Critics regard him as a violinist of unusual promise.

Another musical prodigy, Ruth Yalowich, nine-year-old piano pupil of Charlotte Gregg, played an exhausting program with the assurance of a mature artist. Her program included Bach's "Partita" in B flat, the Haydn sonata in E flat, and works by Chopin, Grieg, Schubert, Liszt and Mozart. She was assisted by Mrs. Charles Hooker, contralto. The recital was in Genesee Valley Hall.

The Rochester Männerchor gave its sixty-eighth annual concert on May 9 in Masonic Temple, under direction of F. Eugene Bonn, and assisted by Catherine Hofschneider, contralto, and Max Tour, violinist. This organization is one of the oldest male choruses in Rochester and has stood for a consistently high level of musical achievement. For many years it was conducted by Prof. Louis Jacobsen.

On the same evening the Glee Club of the Catholic Women's Club gave a musicale in the Genesee Valley Hall, under direction of Guy Frazier Harrison. The assisting soloist was Raymond Wilson, pianist, of the Eastman School.

The Students' Club of the Tuesday Musicales gave a concert on May 18 in the Genesee Valley Club. Margaret Hartman, Florence Reynolds, Sylvia Lipsky, Catherine Bodler, Mrs. Charles J. Gerling, Ruth Berman, Dorothy McHale, Norman Prince, Lena Lissner, Florence Sweet, Helen Marsh Rowe, Betty Rosner and Jerome Diamond taking part.

Pupils of Mrs. George M. Cooper, Lucy Lee Call, Adelin Fermin, Samuel Belov and Gerald Maas, of the Eastman School, gave a recital on May 23. Those taking part were Florence Alexander, Helen Day, Dorothy Spitzmesser, Wilton Clute, Herbert Krahmer, Lela Ally Fish.

On May 31 pupils of Raymond Wilson, Mrs. George M. Cooper, Gerald Kunz, Gerald Maas and Edgar J. Rose gave a recital. They were Katherine Allen, William Carmen, Philip Van Tassel, Stanley Pietrzak, Veryl Toates and Evelyn East.

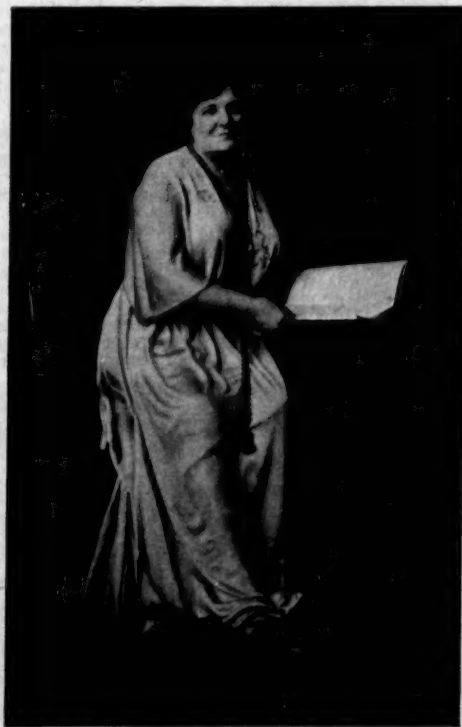
Recitals have been given recently by pupils of Annie Parsons, Jane Templeton and Carrie Holyland.

At a recent meeting of the Rochester Chapter of the American Guild of Organists, the following officers were elected: Dean, Arthur G. Young, organist and choir director of Christ Episcopal Church; sub-dean, Guy Frazier Harrison; secretary, Alice C. Wysard; treasurer, Gertrude Miller; registrar, Ruth Sullivan. H. W. S.

#### Spokane Items

Spokane, Wash.—The Spokane Daily Chronicle has installed a Radio Broadcasting Station. On May 10, Emil Eyer, tenor, sang five songs for the opening concert, assisted by George Greenwood at the piano. His voice carried well, his enunciation was distinct and he sang with commendable charm; the weather conditions were ideal for this initial concert, the waves were caught within a radius of two hundred miles; calls came in for special numbers.

Whitehead's fifteen piece orchestra will give Thursday night radio concerts, both popular and classical programs. So far, the radio-craze has become quite contagious in the Spokane and inland empire. D. B. K.



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## BERLIN HEAT-WAVE FAILS TO KILL ENTHUSIASM FOR MUSIC

Kreutzer Applauded in All Beethoven Concertos—Graveure Packs Philharmonie—Schnéevoigt Introduces Ravel's "La Valse"—Another American Debuts at Staatsoper

Berlin, May 25.—Though the city is sweltering in the grip of a heat-wave that would do honor to the reputation of New York in July, the music season refuses to abate. With the summer festivals on in full swing and many of the critics away from Berlin, those that are left behind are still kept busy every night.

Thus Leonid Kreutzer has given two Beethoven evenings with the Philharmonic Orchestra, Gustav Brecher conducting, comprising all the master's piano concertos. The popular German diet of three concertos a night would have proved tiresome—as it usually does—if served up with anything but the consummate art we have learned to expect from these two musicians. As it was, we counted the evening among the most enjoyable of the season, and the delighted audience recalled Prof. Kreutzer many times.

GRAVEURE GETS LADY'S BOUQUET.

An equally enthusiastic public crowded the Philharmonie on Monday to hear Louis Graveure's third Berlin recital. Graveure has had to resort to a larger hall with each recital and has now reached the virtuoso proportions of a sold-out "Philharmonie." He sang an interesting program consisting of groups of Schubert, Dvorak, Bryceson Treharne and Richard Strauss. The songs of Treharne, whom

Mr. Graveure introduced as a new acquaintance to the German public (although some of them, no doubt, were written in the nearby "resort" of Ruhleben during the war) met with considerable success. Especially so "A Bird Sat Lonely on a Bough," which had to be repeated. The audience was unstinting in its expressions of approval, one enraptured lady throwing Mr. Graveure her bouquet. Singers of his type are somewhat of rarity here, and the demands upon him were such that, although our own capacity for good singing is very large, he was still giving encores when we left.

"LA VALSE" HISSED AND ACCLAIMED.

Georg Schnéevoigt, the Finnish conductor, is another stranger who has received a stormy welcome at the hands—and throats—of the Berlin public upon his reappearance here. His readings of Brahms' third symphony and Tchaikowsky's sixth were especially applauded. The feature of his recent concert, however, was Ravel's poem choreographique, "La Valse." It was its first performance in Berlin and called forth not a few hisses, which, however, were effectively drowned in a burst of applause and shouts of "bravo!" to which the whole orchestra was made to respond. The piece was inspired by Ravel's visit to Vienna last year, and reflects the artist's impression of the tragic condition of one-half of the city's population which looks on while the other half dances.

BERLIN OPERA TRIES AMERICAN MATERIAL.

The Staatsoper has not slackened in its activities. It has recently taken to trying out foreign—especially American—"material," of which Ethel Frank was the first example some weeks ago. This week saw a performance of "Cavalleria Rusticana" with an American, Eleonora Sawyer, as Santuzza, preceding the première of a new ballet arranged by Heinrich Kröller, entitled "From Shadow to Light." Miss Sawyer has a beautiful voice which easily filled the house, and she enjoyed considerable success. This would have been even greater, no doubt, except for her somewhat stilted acting which may have been explained by nervousness and the unfamiliar environment. The same excuse could, however, not be made for her most modern style of hair-dressing, which effectively destroyed the illusion of the peasant-character.

Mr. Kröller's new ballet was an ingenious playing with silhouette effects that is bound to find favor with the public. It cannot, however, make any serious artistic claims, especially as it relies upon a patchwork of rather hackneyed music selected from Mendelssohn and others. It is distinctly "summer fare."

MARION SAERCHINGER.

### Germaine Schnitzer "a Real Artist"

Germaine Schnitzer, "the popular pianist of popular programs," played on May 9 at the Town Hall, and was exceedingly well received. So enthusiastic was the audience that she had to respond with several encores at the conclusion of her group of solos. That night she left on the midnight train for Rochester, N. Y., in order to give a recital at the Eastman School the next day. After hearing the pianist play, a prominent critic stated that even in the selections which, through familiarity, have become known as popular classics, Mme. Schnitzer showed that she was a real artist. He further said that perhaps the greatest test came when she played the hackneyed "Spring Song" of Mendelssohn. Mme. Schnitzer was able to make one forget generations of amateur pianists and find that there is real beauty in this trifle of Mendelssohn. Germaine Schnitzer herself had the following to say in regard to this composition: "What could be more popular than Mendelssohn's 'Spring Song'? Millions have heard it with delight; yet it is a classic of classics. The world will never be free from the controversy as to what constitutes popular music. The great composers wrote for the people, if not necessarily for the rabble. Their function was not to get along in the world, to build themselves fortunes, but to democratize beauty and truth."

### Rafaelo Diaz Vacationing

Rafaelo Diaz, tenor of the Metropolitan Opera Company, is enjoying a well earned rest in his home town, San Antonio, Texas. He will soon leave for California where he intends to remain but a short time, and later go to Italy. Mr. Diaz expects to return to New York for the fall rehearsals with the Metropolitan Opera Company.

### Selwitz to Be Wylie's Western Representative

William Wylie, the Columbus, Ohio, tenor, has arranged with Samuel D. Selwitz of 1512 South Trumbull Ave., Chicago, Ill., to act as his Western representative for the coming year. Mr. Selwitz has already booked a number of early Fall engagements for Mr. Wylie.

### After-Thoughts of the 1922 Bach Festival

In the MUSICAL COURIER for June 1 and 8, the Bach Festival at Bethlehem, Pa., May 26 and 27, was reported, but the following after-thoughts still will be of interest to the thousands of Bach enthusiasts. The attendance this year at the festival was even larger than in any previous season, the seating capacity of the auditorium having been reserved weeks in advance. Through the generosity of Mrs. R. P. Linderman the public rehearsal of Thursday evening, May 25, was made possible.

It is the consensus of opinion that to hear the Mass in B minor is to hear the famous Bach Choir at its best. The audience was a particularly reverent one this year. The Mass has been given by this organization at each festival held since 1900. As far as is known, it was given its first complete American rendition by Dr. Wolle's choir in that year.

The 200th anniversary of the composition of the "St. Matthew Passion" chorus will occur in 1929.

Bach enthusiasts from thirty States of the Union were represented at this year's festival.

T. Edgar Shields is to be congratulated upon his fine work at the organ.

Mrs. R. R. Hillman, Gertrude Spencer, Lucy Brickenstein, Anna Reinhard, Marie Hesse, Mrs. George W. Halliwell, Elizabeth Schwab, Helen Shields, Clinton Zerwick and Howard J. Wiegner have been members of the Bach Choir since its founding twenty-four years ago.

The Bethlehem, the new hotel, proved to be a very comfortable home for the many visitors fortunate enough to secure rooms there during the festival.

The Moravian Trombone Choir, of which George E. Sigley is the leader, as usual gave much pleasure with its playing.

There was much commendation for Dr. Wolle for the occasional bits of piano accompaniment inserted by him in the "Passion."

The principal soloists heard at this year's festival were Mildred Faas and Emily Stokes Hagar, sopranos; Mabel Beddoe and Merle Alcock, contraltos; Nicholas Douty and Lambert Murphy, tenors; Fred Patton, baritone; Charles Trowbridge Tittmann and Henri Scott, basses. Incidental solos were furnished by the following choir members: Geneva Morgan, Mary E. Wehr, Katie E. Hess, Frances Trexler, Walter T. Mitchell, Howard J. Wiegner, Harry B. Miller, Dan Kocher, H. Donald Elya, Theo Shields and William Evans.

The Bach Festival of 1923 is scheduled for Friday and Saturday, May 25 and 26.

### W. O. Forsyth Surprised

The Toronto home of W. O. Forsyth was the scene of much pleasant excitement on a recent evening, when over sixty of his pupils and former pupils gave him a surprise party, the occasion being his birthday. The event was a complete success, the surprisers taking occupation while Mr. and Mrs. Forsyth were motoring with friends. An event of the evening was the presentation by W. H. Coles, who acted as spokesman for the entire company, to Mr. Forsyth of a very fine club bag and a huge and very fine hammered antique brass bowl. Gwendoline Curry, who engineered the event, presented Mrs. Forsyth with a string of pearls. Both Mr. and Mrs. Forsyth were deeply affected by these tokens of the regard in which they are held. Their daughter, Marjorie Forsyth Barlow, was the recipient of an armful of Brussels roses. During the evening Josie McAlpine, Elsie Bennett and Myrtle Webber played several of Mr. Forsyth's compositions.

### Levitzi in New York Recital November 8

Mischa Levitzki's first concert in this country, since his concert tour of Australia and New Zealand, will be given at Wells College, Aurora, N. Y., where he will open his season at the end of October. This will be the third recital given by Mr. Levitzki at Wells College since the fall of 1919.

In November, an eastern tour is scheduled for this popular pianist. He will give his first New York recital since his departure for Australia on November 8 at Carnegie Hall and will present an entirely new program on that occasion. Later he is booked as soloist with practically all of the leading symphony orchestras of the country, and he is to tour California and the northern Pacific Coast states in March of next year.

### Iva Krupp Bradley Arranges Program

An interesting program was presented at the concert arranged by Iva Krupp Bradley at the West Side Y. M. C. A., on the evening of May 22. There were quartet numbers, duets and solos, and most of the singers who took part in the program were coached by Clifford Vaughan. Mr. Vaughan was heard in the Chopin ballade in A flat and was encored.

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## AUSTRALIA HEARS SPIVAKOVSKY AND SEIDEL AND MELBA

**Violinist in Particular Makes Huge Success—Melba's Popular Programs Attract Thousands**

We have already had two distinguished visitors from overseas, Jascha Spivakovsky, Russian pianist, and Toscha Seidel, Russian violinist. Jascha Spivakovsky, who has not yet been to America, but who is going there after his Australian tour, under the direction, I believe, of Daniel Mayer, arrived in March, consequently he played out of the musical season. Toscha Seidel happened along in May and consequently played in the musical season. The pianist's concerts struck us when the city was in the grip of the hot Summer-end, and unusually muggy at that. Still he did well under the circumstances. But he would have done better still had he been allowed to play what he wanted to play. He specializes in modern and ultra modern literature as well as in the big classics. He is in particular a fine Brahms interpreter, probably the finest yet heard here. But his concert management directed him to adhere strictly to the well beaten track—the best known Bach, Beethoven, Chopin, Liszt, etc. He played a little Brahms, including the F minor sonata, op. 5, which the people lapped up with such a voracious appetite that they came again and advised their friends to come also. But when they came again and heard nothing but the Beethoven and other classics which had been played last season by Levitzki, and the "Marche Militaire" and the paraphrase on the "Blue Danube" and Liszt's rhapsodies, and so on, they returned no more and countermanded their previous advice to their friends.

### DAYS OF CAPTAIN COOK.

You see our local concert managements do not differ much from the managements of most other countries. They back heavily on the "popular" stuff all the time and every time, and sometimes they back so unwisely that they go down with a big bang. But where our concert managers differ from others is that, while most of them are keen men of business and enterprising enough in taking long odds against themselves in engaging the highest-priced artists in the world to tour Australia, they fall into the grievous error of appraising the musical intellect of the people at a value that probably existed at the time Captain Cook discovered the Island Continent of Australia.

Clara Butt can come here and make a big fortune by singing the paltry programs that have made her the idol of the great middle-class British public. But it is different altogether with instrumental music. The difference is that here, as I suppose everywhere else, musical people, strictly so called, attend the concerts of the instrumentalists and expect to hear something other than the well worn popular repertory, whereas those who attend the concerts of singers are—except in special circumstances—the unmusical or those who are fond of hearing singers sing near-music ballads. I do not know if you have the expression "near-beer" in America. (We sure do.—Editor.) Well, it is current in Australia and means beer in which there is but 2 per cent., or less, of alcohol. (Two per cent.—Editor.) After the same fashion "near music" means with us composition in which there is but 2 per cent. or less, of music. Near beer is not popular with the imbibing community. Neither is near music popular with the artistic community.

### TEMPERAMENTAL PIANIST.

Spivakovsky is a temperamental pianist. He has moods. Sometimes he does not play at his top form and is consequently disappointing. Most times he plays, or rather interprets, magnificently. He gets into the very heart of the matter he is interpreting and presents the soul of the master in such a way as to make even old musical stagers sit up and take notice. He has also a splendid technic and a tone which makes his grand piano sound like a mighty organ, with the heavy diapasons on the pedals coupled to full great organ. He has a hand like a sledgehammer and the grip of a vice. When he shakes hands with a musical critic he always breaks the bones of the musical critic's hands. People, especially musical critics, became very shy of shaking with him in Sydney and Melbourne.

Spivakovsky has also mannerisms. He has a collapsible waist and while you blink your eyes he is sprawling over the keyboard playing an adagio molto e pesante, and when

you blink again he has parted company with his piano stool and is on tip-toe letting cascades of pearls escape from the treble. He got such a roasting from the musical critics—when their hands recovered from his shake—about these mannerisms that he stayed up his collapsible waist and nailed himself to the piano stool for the remainder of his season.

Anyway, Spivakovsky is coming back later in the season when he says he will play the programs he wants to play. He is sure to attract bumper houses.

As for Toscha Seidel, the select and elect of musical Sydney, especially the violin section thereof, have worshipped at his feet. Because of his high temperamental powers, Sydney has taken him to its heart more completely than it did Heifetz.

### DAME NELLIE MELBA.

Dame Nellie Melba has been giving a wonderful series of "Concerts for the People" in Sydney and Melbourne—fourteen or fifteen in each city. These concerts are given at much lower prices of admission than the usual Melba concerts. They are for the Australian people, the Dame's own countrymen and women, whose incomes are too small to allow them to hear her in the usual way. Every seat is booked and there is no preference to anyone. Special pre-

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cautions are also taken against speculators. In order that the same people may not come night after night to the concerts, the Dame sings the same program right through the series. She is now on her way to Brisbane to give some there, and also in other centers of Queensland and the other Commonwealth States.

These affairs have been a tremendous success in Sydney and Melbourne. In each city the Dame sang with orchestral accompaniment (in Sydney with the State Orchestra) and was supported by an orchestral and solo instrumental program. People travelled hundreds of miles to hear the great Australian soprano. It is said that in Melbourne (the Dame's native city) one old woman of ninety walked fifty miles to hear her beloved countrywoman. Later in the year the Dame will go to America and then to Europe, returning here probably next year to sing in a grand opera season.

### SHIPMAN BACK.

Frederic Shipman, the American impresario, has just dropped in on me to say "hello!" He is newly arrived from America with an announcement as long as a pantomime salary list, of famous American and other artists who are to come to this country this season and next season. These include the London String Quartet. GRIFFEN FOLLY.

### Morgana Closes Season in Wilkes-Barre

Nina Morgan, the charming young coloratura soprano, closed her 1921-22 season with a concert in Wilkes-Barre, Pa., on May 25, and scored a pronounced success.

## SWISS TONKUENSTLER MEET BRINGS OUT IMPORTANT WORKS

Zürich, May 25.—The general meeting of the Swiss Society of Musicians (Schweizer Tonkünstlerverein), which took place last week in the small but picturesquely situated town of Zug, was remarkable for the first production of a number of new compositions by Swiss composers. First of all there was a new mass, the "Missa festiva in honorem Beatae Mariae Virginis," for soli, chorus and orchestra, by the veteran Hans Huber. The work, finished in 1919, is intended for practical church use but had been kept for a worthy occasion to be heard for the first time. Its great difficulty, moreover, make it unlikely that it will be often sung. It was given at this festival as part of a church service. Its most beautiful movement, of deep and direct feeling, is the Kyrie.

### MUCH NEW CHAMBER MUSIC.

In the course of two chamber concerts the following novelties were presented: a piano quartet in E minor by Fritz Bach, of Lyon, whose best invention is shown in the first movement; a setting of three poems of Morgenstern with the accompaniment of a string quartet, by Rudolph Moser, of Bale; a suite for piano and flute in D minor, by Werner Wehrli, of Aarau, in which the advantageous characteristics of the flute are made excellent use of; and an E flat major string quartet by Paul Müller, of Zürich. Of the two last, the former work betokens French influence, while the latter leans decidedly toward Germany. A member of the youngest generation, Albert Moeschlingern, of Bale, introduced himself with a little string quartet attesting temperament and originality in his voice leadings.

### NEW SONGS BY SCHOECK.

The most important work, however, was the set of seven new songs, op. 33, by Othmar Schoeck, the eminent Swiss composer, whose opera, "Venus," just had such excellent success at the Zürich Festival. Schoeck as a song composer is fairly well known all over Europe by now. Other songs, distinguished by a splendid melodic line, were those of Ernst Graf, of Berne. A masterful close was afforded the festival by Hermann Suter's sextet for strings, completed in 1916. On the whole this year's meeting was most successful, and gave a new and promising aspect of creative activity in Switzerland. GRETE TRAPP.

### Plans for the Berkshire Festival

The Wendling Quartet, of Stuttgart, Germany, will give the first and last concert of the festival of chamber music to be held at Pittsfield, Mass., September 28-30. This organization will present Leo Weiner's prize winning quartet, and will be assisted by Ernest Hutcheson in the Franck piano quintet. The second concert, devoted to the works of Brahms, will enlist the following artists: Susan Metcalfe Casals and Edith Bennett, sopranos; Mrs. F. S. Coolidge and Ernest Hutcheson, pianists; George Hamlin, tenor; Boris Saslawsky, baritone; Felix Salmond, cellist; Georges Grisez, clarinet player, and Hugo Kortschak, violinist. The New York Trio will give the third program, and the San Francisco Chamber Music Society will make its first eastern appearance in the fourth concert of the festival.

### Cecil Arden Sings at Garden Party

Cecil Arden, who will sail for Europe on June 13, appeared with great success at a garden party and musicale given at the Country Club in Scranton, Pa., on May 23. She was assisted by Nellie Zimmer, harpist, and Martha Richmond Peck, accompanist. Miss Arden's costume caused favorable comment—even astonishment. It was a unique combination of gold lace and brocade with trousers of the lace and edged with bands of yellow fur.

### Mina Dolores Continues Active

Mina Dolores, the sterling young soprano, continues to fill numerous engagements. During the week of June 5 she sang at the 69th Street Theater, Philadelphia, and she has another reengagement at the Astor Theater, the same city, June 14-17. From July 8 to July 15 the soprano is booked to appear in Woodside Park, Pa.

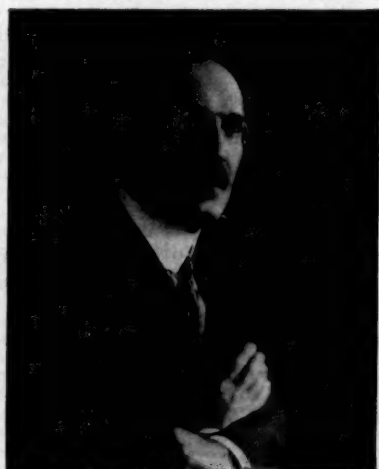


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# MME. CISNEROS ADDRESSES N. Y. STATE FEDERATION MEMBERS

American Mezzo Makes Strong Plea for American Artists

[The following is an address delivered June 6, by Mme. Eleonora de Cisneros, before the New York State Federation of Music Clubs at its convention in New York City last week. It is reprinted here at the request of a number of Musical Courier readers who heard it and who wished that it might reach a larger audience through our columns. In printing the address, the Musical Courier does not endorse Mme. de Cisneros' views in any way nor does it vouch for the accuracy of her statements.—Editor's Note.]

Mme. President, and the Ladies and Gentlemen of the Federation of Music Clubs—I realize my great opportunity, as an American opera singer, in being able to speak before a group of my countrymen and women, who represent the best there is intellectually, spiritually, and morally today, who through their immortal work during the Great War are now imbued more than ever with the spirit of protection for American ideals.

For eight years there have passed before you the miseries of Europe. You gave your sympathies, your money and your time to help the unfortunates of the war. Our concert halls have been crowded with Americans who applauded European singers, some very great and many mediocre, but who have all received through our generosity a thousand-fold more money than they would have been able to earn had they remained in their own countries.

I beg that you will let me make one thing plain to you all, in order that there should be no misunderstanding as to my personal attitude towards those of my profession who are not my compatriots, although many are my comrades. We owe a tremendous debt to every great foreigner who has visited us. Our ideals and our artistic tradition have been formed and influenced by them. Caruso, the De Reszkes, Maurel, Renaud, Patti, Melba, Sembrich, Calvé, Lehman, and a host of other illustrious ones with the great Wagnerian interpreters have been the inspiration and model for thousands of singers in this country. . . . But I am of the firm conviction that although art may have no country, artists have.

At one time I was singing in Russia, and the correspondent of a great American newspaper wanted to cable that I had been seized by bandits and carried to the Caucasian Mountains for ransom. He said I would have a wonderful publicity through it. Being very young and inexperienced at the time, I indignantly refused, but offered instead to give him a story of the difficulties an American singer has to overcome before she can expect to make a successful European career. He laughed and said "No," that the American public did not like to read unpleasant things . . . and yet, that is just what must be done today if there is to be a great future for the American artist and musician, and by American I mean the man or woman who is born here, whose interests are here, and who is not dreaming of the day when he or she can go to Europe and meet mother's or father's relatives.

I read an article in Vanity Fair last month by Hendrik Van Loon, called "The American Naissance," in which he figured the art of Europe being transplanted here, because Europe has no more money and we have. He said the history of art showed that it followed in the footsteps of wealth. . . . That is all very beautiful, but what about the Americans who for many years have been devoting their lives to art and music, above all the musicians and singers? Because our sculptors, painters and writers have definitely arrived at their place in the sun. The situation today is, to my mind, more serious than is realized. The American singer and musician are in danger of being lost in the avalanche of European sentimentality which seems to be influencing the directors and managers who control the musical activities in the United States.

The war has brought out this strange condition. If you take up any musical paper you will read notices and sometimes advertisements about the "famous Russian tenor, the Polish soprano, the French violinist, the Peruvian contralto, the Czecho-Slovakian baritone, the Swedish mezzo soprano, the Ukrainian choir, the Dutch conductor, the German composer," and the latest addition to our midst will be the Hungarian conductor, who we understand is young, about thirty, has written a string of quartets and some songs, and has done some conducting in Budapest and Dresden. Well, he is engaged for our symphony orchestra in Cincinnati, taking

the place of Ysaye, who, rumor says, resigned because his son was not given sufficient opportunity as a violinist in that American institution.

And the peculiar thing is that all these artists have their public. A certain percentage of the audiences that go to hear them are drawn from their compatriots. Go and hear Rosa Raisa at the Hippodrome, and see the crowd of her countrymen, or go to a concert of John McCormack's.

When Andreas Dippel was director of the Chicago Opera Company, he told an American singer that two thousand Swedes had petitioned him to engage a Swedish singer. The Swedish artist was engaged, and the American—disengaged!

We had the delightful opportunity this year of attending the debut of a young violinist who was brought over here by a distinguished orchestral conductor, who made his own debut on our shores the year before. The violinist was immediately taken over by one of our managers, and she has had a lucrative visit, returning next season for a future tour. A German pianist introduced her husband as an orchestral director (it was the lady's first visit here also), and he is going to divide the Stadium concerts this summer with Henry Hadley, our distinguished American conductor and composer. It will be interesting in passing to remember that Mr. Hadley is one of the conductors of the New York Philharmonic Orchestra, and on the billboards and programs of that organization his name is generally printed in small, refined type, while the name of Messrs. Stransky and Mengelberg can be read a block away.

The director of the Metropolitan Opera Company wrote through his secretary to a representative American singer on March 20 of this year that he regretted very much to be unable to offer an engagement at the Metropolitan, as he already had too large a number of artists in the company—and yet in the middle of the past month appeared in the musical and daily papers the following notice:

"Ina Bourskaya to sing with Chicago and Metropolitan companies. Ina Bourskaya, a mezzo soprano, formerly of the Russian Grand Opera Company, has been engaged to sing with the Chicago Opera Association for the full season of ten weeks in Chicago, beginning next November. At the conclusion of this engagement, Mme. Bourskaya will join the Metropolitan Opera forces in New York."

Here is a glaring example of the opportunity given to foreign singers. The artist in question is a member of a troupe of Russian singers who have been traveling through Siberia, China and Japan, and the Lord knows where, all during the war, living from hand to mouth, existing on a co-operative basis—at least, this is what we have been told. It speaks wonders for the liberality of art in America that, unheralded, she should have found her haven here, but it does not lessen the fact that the gentleman in power at the Metropolitan refused the American singer a place in that institution that she could have occupied by reason of her record and reputation.

However, the climax has been reached in the following article found in the current issue of a musical paper, and which I quote in its entirety:

"Artur Bodanzky Discovers Operatic Talent in Berlin Auditions. Artur Bodanzky, conductor of the Metropolitan, has given auditions to a number of singers in Germany, according to a recent copyright dispatch to the New York Herald. He has found a 'remarkable young tenor and several singers of merit.' These artists, whose voices merit further trial as candidates for the Metropolitan, will go to Vienna, in order that Mr. Bodanzky may test their powers on the large stage of the Opera there. The conductor is credited with having found more 'unknown talent' in Germany than in other countries."

Mr. Bodanzky was one of the fortunate musicians. While his countrymen fought against us, he conducted our orchestra and our opera, and has no doubt today a snug pile of American dollars stored away until that time when he will return to live in his own country. In the meantime he is going to appear as a little demigod among the artists and students of his people, and bring them over to fame and fortune at the Metropolitan, depriving some Americans of a like opportunity. There are many ways of serving one's country!

The cause of this condition is because the men who control the musical situation in this country are not interested in America or Americans, otherwise than as a means of

exploitation or revenue. The directors of our great orchestras and of our great operas are foreigners, and the gentlemen who finance these organizations, believing they have engaged experts to do the business, are content to let it go at that. Most of them know nothing about the artistic operations of these institutions. As a director of the Opera said to me: "It is the same as going to a hospital board meeting. The doctor enters, tells us what is required, such and such instruments or medical improvements, and what do we know about it? All we do is to pay for them!"

Mr. Gatti-Casazza, towards whom I have the greatest respect for his knowledge and experience in operatic production, has declared to me that he did not recognize nationality in artists, and to prove his point said that he had engaged me for the Scala when he was manager there. Yes, that's true! There might have been a half dozen of us who were not Italians. I was the only American, but we were lost in the predominance of native artists and native interests. I grant that the Italian audience is the least chauvinistic in Europe, but woe betide the foreigner who would dare to intrude to the detriment of Italian talent and progression.

The situation at the Metropolitan today is absolutely unparalleled in any other country in the world. The native singer holds therein a secondary position. The foreign artist gets the plums, while the native who is so fortunate as to be permitted inside the portals gets the crumbs of the operatic feast. Of course, there must be Walkyries, flower girls, sewing girls for Louise, humble maidens to pick up the trains of the great Violetta and Leonoras, and when two birds can be killed with one stone—why not use them also to point out the predominance of Americans in the Opera?

But for the Americans who strive for entrance, who have had honor and experience abroad, and who dream of recognition and happiness before their own people, if they are not persona grata with the general direction, they will appeal in vain! It means nothing to those gentlemen in power whether these artists' hearts break with disappointment and disillusion. Whether these American children of this great Republic become bitter and discouraged by the indifference of those who are responsible for the artistic development of the United States, and for the practical recognition of those Americans who have made good in the unequal struggle for success which they have had to battle with in Europe, exiles that they are, and looked upon as outsiders by the very audiences who, though they may applaud us, will never give us a place in their hearts that their own singers hold!

Therefore, it is to you American fathers, mothers, sisters and brothers that I turn, and ask you to change this terribly unfair condition. If you could for one moment realize how much we envy these foreign comrades of ours, the response that they get from their own people, and how lonely they make us feel, you would open your great arms to us, as you did to those who appealed to you during the war—and who were strangers to you. You have absolutely the power to remedy it. If the American men and women work for an object they get it. They have never failed, and they never will when they put their enthusiasm and their determination to it. If you who are on the musical committees of your clubs would let the musical managers and directors thoroughly understand that you intended putting American artists first in your interests when considering the contracts for your concerts and entertainments, we would very soon reap the benefits of it, because they must give the public what they want! The trouble generally is, that the public takes mostly what the managers want them to take, which is always that most advantageous to the manager!

You have such a great opportunity to spread this propaganda among the very class of people in the United States most interested in music and civic development. If you would inaugurate a movement throughout the entire Federation to pledge yourselves to commence immediately this protection of your own singers and musicians, and to find out all you can about them at every opportunity; invite them to send their prospectuses to you, and thereby gain a knowledge of their work, and above all, promise to have at least fifty-one per cent. of the artists on your programs Americans. Then you will indeed make a new era for American musical art. Musical gifts will grow and bear fruit under the warmth of your protection and interest, and it will be so wonderful to feel that, in this great conglomeration of people we too have our public who will encourage us, and applaud us, and protect us. Because, after all, we have only you—America!

## Langenhan Studying with Samuel Margolis

Christine Langenhan, concert soprano, known from coast to coast, is now numbered among the artist-pupils of the New York vocal instructor, Samuel Margolis. She has been studying with him for the past seven months and so noticeable is her progress that wherever she appears in cities where she sang before, the critics speak of the wonderful improvement in her voice. At present she is working hard with Mr. Margolis preparing for her fall and winter recitals.

## Master School of Music Students Heard

Excerpts from "The Magic Flute," "Forza del Destino," "Tannhäuser," "Carmen" and "Hansel and Gretel" were given by the advanced students of the Master School of Music, Brooklyn, at Memorial Hall, Y. W. C. A., on the evening of May 29, for the benefit of the scholarship fund. Those taking part in the program were Carolyn Donnelly, Elizabeth Thayer, Margaret Fitz Gerald, Elizabeth Gilbert, Grace Farrar, Sara Henken, Anna Glusker, August Werner, Florence Leffert and De Witt Mathews. Accompaniments were furnished by Martha Falk Mayer and Ward Lewis. Melanie Gutman-Rice is director of The Master School of Music.

## Goldman Band to Play at Wilmington

On Saturday, June 17, the entire Goldman Band of sixty pieces, under the direction of Edwin Franko Goldman, will make a trip to Wilmington, Del., to give a concert at Longwood, the residence of Pierre Du Pont. This is only one of the numerous extra concerts that Mr. Goldman and his band will play this summer, besides the sixty concerts they are to give on the Green at Columbia University and in some of the parks of New York City. For the Wilmington concert an especially attractive program has been arranged.



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## THE UKRAINIAN NATIONAL CHORUS

What It Is, What It Sings, Who Leads It—The Sensation It Has Caused in Europe

By Jessie McBride

"America will hear the most artistic, extraordinary and unique organization of its kind in the world," says Max Rabinoff in presenting to the American public next season—beginning in October—the Ukrainian National Chorus, which has received superlative praise from the leading critics of Europe, such as is seldom accorded to any single musician or group of artists. Such words of endorsement from the man who was the pioneer in introducing that epoch making art of the Ballet Russe with the inimitable Pavlova to America, the famous Balalaika Orchestra, and who presented with the Boston Grand Opera Company some of the most notable novelties and brilliant casts we have known, adding to them the luxury of the Pavlova ballet as an entr'acte needs no justification.

Mr. Rabinoff is a pioneer in the art of music. He believes the coming of the Ukrainian National Chorus will again fulfil a mission in art as well as prove a delight by its marvelous singing and by the varied moods and themes of its songs. These singers will make but half of his program, for with them he brings two distinguished opera artists as soloists, their part of the program introducing also composers of well known classics and compositions that are not known here.

With the Ukrainian National Chorus something new will come out of the East, from the land of the big White Bear. It is a group of human voices that all Europe calls a "human orchestra." And they sing without accompaniment, the voices responding to the conductor's command like a human symphony. There are forty singers, under the direction of Prof. Alexander Koschetz, and they have triumphantly toured Europe, coming next autumn to the United States for four months and then going to South America by way of Cuba, Mexico and other Central American countries.

Gogol says that "singing means everything to the Ukrainians." Song accompanies every action of the Russian peasant from the cradle to the grave. These people of what was formerly Little Russia bring their traditions, their religion, their history, and their temperamental frolic to you in fascinating vocal language as vivid and imaginative as the orchestral score of Rimsky-Korsakoff's tale of the Arabian Nights in his "Sheherazade."

America knows the language of tone color, drama, fantasy and fable that the Russians put into the orchestra. But hear the leading critics of Europe wherever this famous Ukrainian National Chorus has passed, leaving impressions that seem to touch their pens with magic ink.

## MAKES POETS OF CRITICS.

These critics do not bring mere valuation. They immediately begin creating epics in prose. Adolphe Boschet, a leading authority on music in France, wrote of the first concert of the Ukrainian National Chorus in Paris:

"From the very beginning one loses all notion of time and space. One forgets the prosaic hall. One imagines being in some sacred temple and assisting at the performance of some marvellous and hitherto unknown rite of Eternal Beauty. We no longer witness ordinary singers obeying their conductor—these are priests and priestesses of a deep religion reverently bent before a Demiurge, who projects and transmits his own flame with eloquent and dominating gestures, by turns impressive, tragic, wrathful, or imploring."

"He plays, so to say, on a magnificent human instrument, whose forty hearts and forty brains are connected in a telepathic and mysterious correspondence with his heart and brain. What a discipline! What a submission to the idea which is felt to hover over these unique performers! What marvellous precision! What purity! What nuances! Never a hitch in the most daring rhythms, not the slightest hesitation in the most difficult passages; and then what poise and what perfect homogeneity!"

"Everything is mingled in unique sonorousness, giving sometimes the impression of an ideally harmonious organ. A great reception was given to Mr. Koschetz and his prodigious singers. The encores were numerous and the ovations enthusiastic. There were also—I have seen it in many eyes—tears, real tears of emotion and joy."

Prodigious!—yet bringing tears of emotion and joy. That is a new language.

## THE PROGRAMS.

"One has to admire without reservation the Ukrainian National Chorus and their marvelous conductor, Mr. Koschetz," writes the Tribune de Gene. "Their second concert last night gave great satisfaction. It is a series of canticles, Christmas carols and folk songs, melodies coming straight from the soil and of absolute originality. They have been arranged with musical taste of the most correct style and then rendered in perfection."

What is this music?

Every event, from great wars down to neighbors' gossip, is recorded in Ukrainian folk melody. It is the oral product of the people's genius. A thousand years have elapsed and only songs are left to tell us of these barbarous times. Today in America we are just beginning to emancipate the spirit of the young through what someone has picturesquely called "the imaginative ritual of play."

These Ukrainians have evolved an imaginative ritual of life—and have told it in song. "Have lived it in song" is a better term, for it is ingrained with the customs of daily life. There are choral dances of spring, summer and autumn; the games of the young people in their winter gatherings; marriages, funerals, the harvest. And the ancient gods of Thunder and Sun are revived in all their pagan beauty. Later ballads are full of illustrations of the manner in which the old pagan gods became Christian deities.

For example: Perun, the Thunder god, became in popular superstition, "St. Ilya" (or Elijah), and the day dedicated to him, July 20 (old style), is called "Ilya the Thunder bringer." Elijah's fiery chariot, the lightning, rumbling across the sky, brings a thunder storm on or very near that date. Ilya's characteristic feats, as well as those attributed to his heroic steed, Cloud-fall, are regarded by the school of Russian writers as poems of cosmic myths.

Has this myth some kinship with the legends Wagner used in the "Nibelungen Ring," with Brünnhilde and her cloud-vaulting horse, Grane?

There is a quaint mingling of the pagan and the Christian in a carol to the "Koliady." The Christmas festival among the Slavonians was called Koliada; and the sun—a female deity—was supposed to robe herself in holiday attire, with head dress yielding to the cheerful lights of the lengthening days. Carols were sung to Koliada by a train of young people who attended her and received presents in return. One of them runs:

Koliada! Koliada!  
Koliada has arrived!  
On the Eve of the Nativity,  
We went about, we sought Koliada;  
Through all the courts, in all the alleys.  
We found Koliada in Peter's court.  
Round Peter's court there is an iron fence,  
In the midst of the Court there are three rooms;  
In the first room there is a bright Moon;  
In the second is the red Sun;  
And in the third room are the many Stars.

How fresh it is!

The Russo-Greek Church never interfered in any degree with popular poetry, either secular or religious. Christianity, therefore, merely enlarged the field of subjects. The result is that the Slavonic people possess a mass of religious poetry the like of which, either in kind or quantity, is not to be found in all western Europe.

The Ukrainian National Chorus sings also charmingly naive poems about the Holy Virgin and the Child, revealing the very spirit of Christianity. Then the bride-maidens sing their wedding songs, or we hear how a wild youth gathered the lads of his tribe and raided the neighboring village to kidnap his sweetheart. The music of this choir is something new in choral singing. Quality, not mass, is its method. Yet mass there is when needed, violent massed voices. They scale the whole of the national soul, ranging from the deepest melancholy to outbursts of wild gaiety.

## KOSCHETZ, DIRECTOR.

Prof. Alexander Koschetz is known throughout Russia as a composer and as the conductor of the famous Ukrainian National Chorus. These are not chorus voices, in our sense of just singing together, but are chosen from among the most expert and talented singers.

"He plays upon his choir as he would upon an organ," says La Lanterne, of Paris, of this famous creator of a symphony of human voices. "He opens and closes the stops of his magic music box. He throws back the tenors and draws out the basses . . . he combines and opposes a thousand unsuspected resources of his human instrument." And from the Demail, of Brussels: "Mr. Koschetz conducts his choir in a really exquisite manner by his elegant and discreet mimicry, as light as it is expressive. One might say he is a sculptor in melody, in rhythm, in measure, in shadings."

London, too, the land of the great chorale and the mother of the sacred oratorio, sings their praises in extravagant terms: "Some extraordinary and original choral effects were achieved by this choir at their concert at Queen's Hall last night. It would not be too much to say that nothing quite like them has ever been heard in London before. The basses in particular have wonderfully sonorous voices, but the way they sang their national songs surpasses all description."

And so the praise of the nations goes on. Laudation, imagery. The Berlin Allgemeine Zeitung begins with a legend: "When the Lord was distributing gifts to the children of all nations in Paradise, there remained one little maiden without a gift. 'Who are you?' inquired the Almighty. 'I am a child of the Ukraine,' answered the little one sadly. Then the Lord was enlightened with a bright thought. He gave the little one the gift of song. At every step," the writer continues, "you notice the clearness of intonation and the correctness of the singing, even in the quickest measures. And what emotion manifested by these Ukrainians!"

## ACTS AS AMBASSADOR.

A writer in Germany has said that if his country had such an organization to send out to the world that would so reveal the very heart of a people they would have no need of ambassadors. The emphasis is upon the word "national" with these singers from the Ukraine because of its inherent characteristics. Here we may know peoples, manners, customs—"through the sweet power of music."

Two famous soloists Mr. Rabinoff will bring with the choir as a separate part of the program. Oda Slobodskaya, the leading dramatic soprano of the Petrograd Imperial

Opera, whose voice is said to surpass in loveliness the quality of the voice of Michailova (whose records alone are known here), will be one of the artists. The other is the famous Carmen, Maria Davidova, of the Petrograd Opera House. Mr. Rabinoff says that during his recent stay in Europe he heard the Ukrainian National Chorus three times in Paris, twice in London, once in Vienna, Berlin and Brussels. "Five different countries and five different peoples, each having a school of music of its own, and in each and every instance I have seen such demonstrations of enthusiasm as I have never before witnessed."

## Prominent Church Position for Peegé

To be selected from more than one hundred applicants for one of the most prominent and coveted church positions in New York is one of the best endorsements of a singer's artistic qualifications. Such is the honor which has just been accorded Charlotte Peegé, the contralto, who on June



© Gerhard Sisters, St. Louis

CHARLOTTE PEEGÉ,  
contralto.

4 became the soloist of the First Church of Christ, Scientist, Ninety-sixth street and Central Park West.

On May 27 Miss Peegé completed a concert tour which began in October, during which time she gave 163 concerts in twenty-seven States and Canada, and traveled more than eleven thousand miles. Be it said to her credit that, in spite of so arduous a tour, the singer filled every engagement according to schedule.

In addition to concert engagements which have carried her to nearly every part of the country, Miss Peegé has appeared as soloist with many prominent orchestras and choral societies, including the New York Symphony and St. Louis Symphony orchestras, Boston Handel and Haydn Society, Boston Apollo Club, Boston Musical Association, New York Mozart Society, Providence Arion Club, Milwaukee Musical Society, Schubert Choral Club of Newark, Minneapolis Philharmonic Club, People's Choral Union of Boston, and the Milwaukee Männerchor. She has sung at festivals in Newark, Lindsborg, Kan., and Charlotte, N. C.

Miss Peegé's church position will in no way interrupt her concert work, which is under the direction of Walter Anderson.

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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY JUNE 15, 1922 No. 2201

Romantic music often is written by extremely  
unromantic composers.

Whatever they may decide to call that projected  
New York art center, our vote is now and forever  
against "Temple of Music."

Vacation suggestion: Have your MUSICAL COURIER  
follow you to your summer retreat. But you  
must let this office know your address.

Musical Note: Last Thursday morning as the bus  
conductor held out his little machine for us to slip  
in the dime, he was whistling Mendelssohn's "Spring  
Song." (We felt self conscious.)

Seasonable hint to musical artists: There is no  
better time than the close of the 1921-22 season, to  
think out advertising plans for the 1922-23 season.  
The business staff of the MUSICAL COURIER has  
leisure in the summer to give you extra time and  
attention.

One of our contemporaries gave itself on its own  
front page a splendid blurb on the quality of its  
foreign news, which is, indeed, quite satisfactory—  
so far as it goes. The MUSICAL COURIER has no  
need to call attention to its own foreign department;  
and that old axiom of the newspaper world, "the  
pen is mightier than the scissors," is as true today  
as ever it was.

Congratulations are due the San Francisco Cham-  
ber Music Society upon the fact that it has been  
invited by Elizabeth Coolidge to attend the Berk-  
shire Festival at Pittsfield this season, as announced  
in another column, and to take part in the program.  
This is the first time this excellent body of players  
has thus been recognized. Elias M. Hecht, organi-  
zer and backer of the society and flutist, will accom-  
pany his organization to Pittsfield.

That the North Shore Festival at Evanston, Ill.,  
this year was the best in the history of the series is  
the opinion of all those who had the pleasure and the  
privilege of being present. The organizing genius  
of Carl D. Kinsey was never shown to better advan-  
tage than on this memorable occasion. The audi-  
ences were capacity and musicians from all over the  
country were in attendance. The Orchestral Com-  
position Contest was the real climax of the festival  
and it is announced as a probability that the \$1,000  
prize will again be offered for an orchestral com-

position to be given at the 1923 festival. A detailed  
account of the festival was given in the June 8 issue  
of the MUSICAL COURIER. It only remains to con-  
gratulate all concerned upon its unprecedented  
success.

The MUSICAL COURIER learns with sincere regret  
that Sir Henry Heyman is still seriously ill. Latest  
reports state that there is no especial improvement  
in his condition. Progress seems very slow and he  
is still under the constant care of physician and  
nurse.

Following a most interesting European trip,  
Carrie Louise Dunning is again in her native coun-  
try—"the best in the world" she calls it—and is at  
present resting in Portland, Ore. Mrs. Dunning  
will not be idle long, for her normal class in New  
York has been announced for August 1, and present  
indications show that it will be a busy one.

The Teatro Colon in Buenos Aires was scheduled  
to start May 19 with the German contingent of  
Walter Mocchi's company in "Parsifal" and the sec-  
ond night was to have been Mascagni's "Piccolo  
Marat" with the composer himself conducting. The  
steamer on which the company was traveling from  
Italy was delayed, however, and it is probable that  
the opening had to be put off for two or three days.

Rene Devries, general representative of the MUSI-  
CAL COURIER, is in Europe at present; Leonard Lieb-  
ling, editor-in-chief, sailed June 13, and H. O. Os-  
good, associate editor, departs June 17. Clarence  
Lucas and César Saerchinger are resident in Europe  
in the interests of this paper, and in consequence  
there will be five staff members of the MUSICAL  
COURIER abroad this summer, all of them making  
studies which will redound still further to the ad-  
vantage of our foreign department, always the most  
complete and authoritative of any musical journal in  
the world.

That Nellie Melba's Australian countrymen really  
love her is proved by the success of the "Concerts  
For the People" which she has been giving in the  
cities there, fourteen at Sydney and the same num-  
ber at Melbourne. What is most remarkable is that  
she sang only one program, repeating it time after  
time, the idea being to accommodate each and every  
one who wanted to hear her. The tickets were sold  
at much lower than the usual Melba prices and the  
constant repetition of the same program prevented  
them from going into the hands of speculators. She  
sang to full houses at practically every concert and  
later, it is reported, gave a shorter series at Brisbane  
and also at Adelaide.

In prize competitions, it is nearly always required  
that the competing works be submitted, not with  
the composer's name upon them, but with whatever  
cipher he may choose; thus the name of the winner  
is not known to the judges until after they have  
made their choice. It goes without saying that  
anonymity of the composers should be complete;  
half-way anonymity is worse than none at all.  
Teachers of the branches of music included in the  
competition, who may be, and, indeed, are very likely  
to be, the teachers of some one of the contestants,  
should not, under any circumstances whatever, be se-  
lected as judges. It is perfectly obvious and evident  
that they must know their pupils' work (or former  
pupils') and, however honest their judgment may  
be, and no doubt is, those who do not win the prize  
will naturally harbor a suspicion that the anonymity  
of the competition was not as complete as it should  
have been.

Lovers of Russian music will not have to depend  
alone on what they give on the Stadium programs  
this summer. The second program of the "Chauve  
Souris," which shifted to the delightful Century  
Roof last week, is much more Russian than the first  
and the music has been chosen from the best Russian  
composers and arranged with great cleverness. This  
new "Chauve Souris" program is something de-  
cidedly different and even better than the first. It  
would be hard to conceive a greater feast for both  
eye and ear than the genuinely Russian finale of the  
first part, "Outside Our Gates." The costumes are  
gorgeous and the dancing of an infectious jollity.  
The audience on the first evening was insatiable in  
its demand for encores. And then there are the  
"Wooden Soldiers" and "Katinka" carried over  
from the first show, an evening's joy just by them-  
selves.

## THE VANISHING HOST

Find me a book on music that does not say  
that there are no such artists today as there  
were yesterday!

Art died—how long ago? Once in every year,  
once, at least, in every generation. The great  
names of the past are nothing but memories—  
there are none like them today.

That phrase—you can read it in many a book,  
you can hear it on many a lip. Probably in the  
days of Bach they said the art-world had come  
to an end—that there was none living like Pale-  
strina or Hucbald. In the days of Beethoven  
already the bel canto of the past had been irrev-  
ocably lost. In the days of Wagner there was  
no longer a Mozart. No one was then living  
who could write real opera, and there would  
have been no one to sing it if they had. Today  
there is no such singer as Patti, no such violinist  
as Joachim or Sarasate, no such pianist as  
Liszt.

Strange that all of these names of great artists  
that come instinctively to mind and tongue  
should be so recent. Who were the great pian-  
ists and violinists and singers of the days of  
Bach, of Mozart, of Beethoven? No doubt they  
were so great that those who came immediately  
after howled in the desperation of grief that now  
the world was at an end. The king was dead,  
and there was no king to take his place.

Every day one hears: "There will never be  
another Caruso!" "There will never be another  
Patti!" "There will never be another . . ." But  
why pile on the agony? Middle age finds  
itself as stupid, as fatuous, today as yesterday  
and will find itself as stupid tomorrow, and to-  
morrow, and tomorrow forever and ever.

Forever and ever middle age will find youth  
"hopeless—going to the dogs." "What is the  
world coming to?"

What is there about middle age that makes  
people pessimistic? And what is the world  
coming to, in very truth, if people are to be  
unable to see what is right before them and to  
be forever mooning and sighing for the past, the  
good old days?

As if they ever existed, those good old days!  
They were not old, in the first place, for every  
day is new while it lasts. And they were cer-  
tainly not good as compared with today, for  
everything has improved, including the health  
of the world.

And including, you may be sure, even the  
bel canto of the singers, which, according to  
some of the singers, is the dearest of the dead.  
Including, you may be sure, also, the playing of  
the soloists, pianists, violinists, and the rest—  
including, likewise, the playing of the orchestras.

Good old days, indeed! When Beethoven  
had to give most of his concerts without a single  
rehearsal, when even the soloist sometimes had  
to read the concerto at sight, when they were  
actually unable to play the music of Wagner,  
and abandoned one of his music-dramas after  
sixty rehearsals as "impossible." Today the  
average orchestra can play any one of them at  
sight—and Strauss and Schoenberg into the  
bargain.

Imagine any one of those old time singers put-  
ting into his interpretation the force, passion,  
emotion that are essentials in the singing of to-  
day! They could not have had such a thing in  
mind. They did not even know that it existed,  
as is very evident from the sort of music they  
were called upon to sing, the sort of music the  
composers wrote for them.

And the wonderful playing of the pianists,  
even up to Beethoven's day, tinkling gaily on  
their feeble voiced clavichords—the playing of  
the great violinists of that long distant past, who  
never dreamed of producing the effects that are  
the common property of all good players today.

All this pessimism that finds nothing in the  
present equal to the past is nothing more or less  
than the outcropping either of personal failure  
or vast conceit. "Since I am not good, nothing  
is good," says the failure. "I am the only living  
example of the great past. With me the world  
ends," says conceit.

Meantime happy, healthy humanity goes its  
way and is pretty well satisfied with the present.

It ought to be.



## VARIATIONETTES

By the Editor-in-Chief

It sounds familiar but we can't quite place it. Maybe we wrote it ourself years ago, because we have at one time or another chiselled a jest out of nearly everything in music. It was in the New York American of June 4, and reads: "A fugue is a piece of music in which the voices come in one by one and the listeners go out the same way."

The duties of orchestral players at rehearsals are as follows:

The trombonist—To say "Fine morning" to the conductor, or "Nasty morning," as the case might be.

The drummer—To hand the conductor a light for his cigar or cigarette.

The flutist—To say to the conductor, "You're looking well."

The 'cellist—To say to the conductor, "Great concert we had last night."

The harpist—To ask the conductor: "How's the madam?"

The concert master—To hand the conductor the score.

The second violinist—To screw up the conductor's music rack.

The cornetist—To say "sh! sh!" to the other players when the conductor is speaking.

The clarinetist—To nod affirmatively when the conductor takes a wrong tempo.

The double bassist—To open the door when the conductor goes out.

The tubaist—To present the conductor with a home-baked cake and say, "From the wife."

All—To laugh loudly when the conductor cracks a joke or a near joke.

Rather derogatorily, J. P. F. advises us to the effect that, "Tchaikowsky's music, ranked by some as highly as Beethoven's, to judge by its copious use for film illustration, seems to be better fitted for movie purposes than that of any other composer." That may be true, but we cannot see in the circumstance, any reflection on Tchaikowsky's music. On the contrary, it speaks especially well for his versatility, eloquence, and humanness. Incidentally, we have heard the slow movements of the Beethoven symphonies used for film obligatos, and very well they served that purpose, too.

A World writer, F. P. A., thinking along lines we often have pondered, asserts bravely in his March 16 column, that, "If George Washington were alive, it is likely that he would receive less newspaper attention than Jack Dempsey." So would Bach, Beethoven, or Schubert, to say nothing of Chopin, Weber, and Schumann.

Chasing another line of meditation we ask ourselves why it is that with every modern composer admiring Bach and Beethoven so unreservedly, so few of them try to imitate those masters in subject, style, or treatment.

Heywood Broun, also a World contributor, holds forth pithily on the theme of adjectives, their use and abuse. In part, he sets forth:

"It's a nice sunset," said Eve. Curiously enough, the first adjective born into the world was thus misused thirty-five seconds after its creation.

"Lovely," said Adam. "Heavenly," said Eve.

"Adequate," remarked Adam, and the Recording Angel made a note upon the margin of his ledger, "Remember to arrange for the birth of a few dramatic critics."

As an afterthought he added, "There is no hurry about this. The next aeon will do."

"But what appeals to me most," continued Eve, "is that whatever else may be said about our life here it is romantic."

The hyena laughed and the lion roared. Both left the Garden as fast as their legs would carry them. They knew that Eden was doomed. As the adjectives came into the Garden, peace and quiet flew out of the window. By some instinct, perhaps divine, the animals knew that Adam could not fail to hit upon "realistic" once he had heard Eve's "romantic." It might be a minute and it might be a year, but they were willing to take no chances. The knowledge of good and evil now had the unfortunate man and woman in its clutches. "I know what I like," was as dead as Abel. God created man and woman, but the Devil created criticism. The curse had come.

It was, we understand, almost a week after the birth of adjectives before Eve said "throaty" and Adam used "reedy." Opera critics were distinctly an afterthought in the cosmic scheme of things.

"Subconscious" dates all the way down to the afternoon when Cain undertook to explain why he killed his brother.

An American symphonic composer remarked the other day: "I don't see why they make so much fuss

about the so-called 'dollar a year' men. That's about what I've been earning for ages past, but no one ever praised me for it."

Cables from Paris tell of a Russian co-operative (Soviet) opera company which is to play in New York next season, and in which every member "is to have a deciding voice as to the business arrangements, the manner in which the roles are to be assigned and interpreted, the selection of costumes, and all other financial and artistic details." Let's see, isn't that the plan on which some persons say the Chicago Opera is to be run next season?

In an old book the other day we found a passage wherein a mother extols her daughter's virtues to a possible suitor and exclaims: "She hath a pretty skill upon the pianoforte." Today the ambitious mater would keep quiet about such an accomplishment.

Apropos, the volunteer choirs of ye olden times used to make many of their auditors feel like volunteers, too.

The most palpitating and psychological moment in music, as any orchestral guarantee fund collector will tell you, is when the guarantor has just paid his part of the post-season deficit, and is asked to subscribe anew for the coming year.

When the recent retiring president of the Music Teachers' National Association gave up his office, he said to his fellow members:

"We teachers are not alone in wishing America to be musical. The performer sees a calendar filled with engagements, the publishers imagine a public interested in each new issue of their presses, the manufacturers look for a nation of homes well provided with musical instruments, while amateurs and music lovers long for well balanced seasons of recitals, chamber music, symphony concerts and opera. Truly such a prospect is inviting; such a condition would be the musician's millennium."

Those beliefs keep the musical ball a-rolling. Musicians, more than any other kind of humans, exemplify Pope's old poetical adage about man's eternal conviction that blessedness always lies just a little bit beyond.

"Miltona" sends a Willy-Nilly, to wit:

Nilly: "Do you know Franck?"

Willy: "Frank who?"

Dear Editor:

I do not know who Cromwell Childe is, author of the article, "Richard Wagner's Famous Piano Coming to America," which appeared in the May 18 issue of the MUSICAL COURIER, but something tells me he is no musician. Had he been he would never have written of Wagner composing this, that or the other "on this same piano." Richard Wagner was hardly one of those composers who needed to stimulate his inspiration by calling the piano to his aid. He composed away from the instrument.

Yours truly,

SAMUEL THOMSON.

At the Moscow and Petrograd Operas the male listeners sit in their shirt sleeves. That is as it should be, for what's a swallow tail coat and a beaver hat between music lovers?

With apologies to Mr. Broun, we offer the adjectives "conduction" and "conductivity," to be used by critics in discussing the baton technic and knowledge of conductors.

For Max Smith, tonal estimator of the American, we are inventing a conductometer which he might use for tempo and other measurements in place of the stop-watches, metronomes, navigation charts, and hydraulic compasses he now employs at concerts.

Nearly every one that knew Caruso is publishing a book telling why and how he sang so well. The wonder is that Caruso kept the secret so long while he lived.

Kingsberry Foster, bidding us goodbye for the summer, writes: "I am going to my farm at Derby, Vt., and for the next two months or so my musical repertory will be Beethoven's 'Pastoral' symphony, Raff's 'In the Forest,' Jensen's 'Murmuring Zephyrs,' Liszt's 'Forest Whisperings,' Mascagni's 'Hymn to the Sunrise,' Godard's 'On the Lake,' Schubert's 'The Trout,' Wagner's 'Bird Song' (to say nothing of the one from 'Pagliacci'), Goldmark's 'The Cricket,' MacDowell's 'Bre'r Rabbit,' and 'Drink to Me Only

with Thine Eyes'—the hard cider being hidden in tea cups."

Although it is marked "Copyright, 1922, by Star Company," editor Brisbane won't sue us for reprinting his editorial from the Evening Journal of March 28. It is called "Even a Song":

"There is ever a song, somewhere, my dear," sang the sweet poet, Riley. Let us venture a little further and say that there is ever a song everywhere, if we have the ear attuned to it.

The cultured musician will tell you that what the masters sing in their strange and complex studies is the highest music to those who are trained to appreciate it. But the simple heart finds the harmony in the simple, lowly melodies.

What to the one class is purest music is to the other meaningless noise. If we just knew how to listen we could love the songs of each.

To many the jingle of money is the finest music in the world. And to some the melody of their own names spoken in praise is the only music worth hearing. The ears of these seem to open inward. The greedy and the vain shrink their whole world to their own size.

But to those who can hear it there is a song in every phase of life. Fortunate is he who may hear more than a very few.

The whistles of the factories, the rumble of the trains and the rattle of trucks and cars in the busy street are clamant discord only to those who cannot bear in them the magnificent orchestration of industry—the overture to civilization.

The cries of want and the wails of despair are hideous, frightful sounds, except to those who can respond with sympathy that blends into a symphony of brotherly love and makes a music so sweet that the angels in heaven must lean and listen.

Sonatas fine and rare or melodies simple and sweet are in every sound from a human soul for all who can hear aright and whose hearts can thrill with understanding and sympathy.

Not all the great hymns are chanted through traceried windows, while Lazarus lies at the doorstep: for never diviner song ascends to join the celestial choir than when one man's hand meets another's helpfully.

There is ever a song, somewhere—everywhere—if we will but help to sing it.

Spirits have music of their own, asserts Sir Conan Doyle. There's a suggestion for orchestral conductors seeking 1922-23 novelties. Get Sir Conan to put you in touch with some of the departed great ones and obtain their latest output from over there, or up there, or down there, or wherever they are. Think of the value of being able to advertise: "Beethoven's tenth symphony," "a hitherto uncomposed opera by Wagner," "a new Chopin ballade just off the press," "first performance in this world of Johann Strauss' latest waltz 'The Spirit Glide,' the rage of all the cabarets in the Elysian Fields," etc.

Have the musical modernists won their war, are they defeated, or is there an armistice?

Everything that glitters is not a pocket flask, and everyone that wears a monocle is not a Segurula.

Some critics continue to decry Tchaikowsky's B flat minor piano concerto, Liszt's in E flat, Rubinstein's in D minor, and Chopin's two, in E and F minor, as faded, bombastic, and banal. Music would endure without them, no doubt. Literature would endure, too, without Sardou, Dumas, Kipling, Maupassant, and Bret Harte. Life with nothing but Shakespeare and Milton, however, and nothing but Beethoven and Brahms, would not be nearly as thrilling as it is with all the hot blooded and story telling literati and musicisti thrown in. Artists must create as they feel, through their minds, or their senses, or both. In most, the senses control until well into maturity, which is natural. When they get old, they become cerebral. Like Tolstoy, tired out, and with digestion ruined, they turn highly moral and preach in their art. When these aged ones are interpreters they specialize in purely "musical" works; when they are composers they devote themselves chiefly to churchy works. When they are both old and senile they write things like "Parsifal."

In the London Sunday Times of not long ago, Ernest Newman says some timely words about opera librettos, and his admonitions are as applicable to American composers as to their English cousins. The whining about the dearth of good librettos is a sure sign of the impotence of English composers so far as opera is concerned, says Newman, and he continues:

A Continental composer does not expect a libretto to drop on him from the skies, or to reach him in a registered envelope from the secretary of some prize competition or other. He goes out to look for it himself, or else writes it himself. He gets what he wants because he knows what he wants. No prize competition was necessary to give us "Tristan," or "The Rosenkavalier," or "Pelleas and Melisande," or "Louise," or "Carmen," or "Falstaff," or "Madame Butterfly."

If the English composer cannot find the libretto he wants, it is partly because he does not know where to look for it, but even more because he does not know what it is he



wants. When the born British opera writer comes, he will not have much difficulty over his librettos. But until he does come, and until we get the organization for him, all our talk is so much wasted air. These conferences mean well, but they achieve nothing and can never achieve anything. They remind me of a council of elderly gentlemen, interested in the infant welfare movement, giving the young mothers of the future advice on lactation.

It is a joy to note that Arthur Rubinstein will play in America again next season. One of our abidingly blissful musical memories is that of his performance of modern Spanish music, particularly "Triana," electric in rhythm and technic, and a seductively colorful tidbit in tone and touch.

We asked last week whether Moussorgsky's "Song of the Flea" might be considered as having biting harmonies, and promptly "I. Ichio" answers: "I don't know the song, but doubtless the piano accompaniment is full of jumps."

At any rate, we never have forgotten that a few years ago we read on one page of a London daily that Alfred de Rothschild paid \$5,000 for a new variety of flea, while on another page was the news of the death of Coleridge-Taylor and the information that he never had been able to get a living wage for his compositions. London is a versatile metropolis.

The best anesthetics are chloroform, ether and "Parsifal."

In the New York Herald of May 30 one reads that the recent \$1,000 prize offered to American composers by the North Shore (Chicago) Musical Festival Association, was won by "C. Amilie Zackwer, of Philadelphia." Of course the Herald means Camille Zeckwer, whom we remember as a fellow student in Berlin many aeons ago. He was a good pianist and a good consumer of Pilsener at that time, and therefore it is no surprise that his inspiration holds out. Zeckwer played his own piano concerto with the Philadelphia Orchestra several seasons ago.

If a man who makes music with a flute is called a flutist, by the same token should not a man who makes music with his soup be called a soupist?

At any rate, Ernest Schelling, the aeronautical pianist who was in the flying service during the war, certainly is a rising artist.

One of the notable examples of self management (often quoted even though the heroine no longer is in the public eye) was Christine Miller, the contralto, who proved that an artist may live in Pittsburgh and yet secure engagements for herself merely through correspondence. Now comes Soprano Nina Morgana, and she is doing the same thing—except that she lives in New York, and has the help of her husband, Bruno Zirato, formerly Caruso's secretary, and of course he knows something about making vocal music pay. This self-management idea has much to recommend it, and we say it at the risk of drawing a hot fire of retaliation from the battalions of musical managers.

An American composer shamefully neglected by New York is Edward Faber Schneider, of San Francisco, whose orchestral works have been played in that city but are entirely unfamiliar in our town. Why? Schneider has written two symphonies, a symphonic poem, "Sargasso," songs, chamber music, piano works, and incidental music for several of the Bohemian Club annual al fresco performances in the Redwood Grove of California. Schneider has many musical virtues but one grave fault—he will not beat the tom tom or blow the trumpet for himself, and so far as we know, he never has sent one of his scores to an Eastern conductor for examination. In the hope of shaming him into reform, we are publishing these lines. They probably will result in an angry letter from Schneider to us. He is criminally modest. He is the sort who blushes and runs away when one merely says to him: "I heard one of your compositions the other day." Schneider has melody, marked musical taste, and a deep knowledge of harmony, counterpoint, and orchestration. He lives in San José, is the father of four children, and teaches piano at a small music school in San Francisco. What is to be done with such a chap? Do we allow him simply to fade off the musical map of the U. S. A.?

Richard Aldrich, in one of his New York Times articles, says: "According to some purveyors of musical gossip and mysteries, Verdi owed Boito for something more than the text of those great music

dramas ('Otello' and 'Falstaff'), some of the music." That is not true and no scintilla of evidence to that effect ever has been brought forward. Verdi's fecundity was so rich and constant that he had no need to go for material to such a melodically sterile and dully laborious composer as Boito.

Those politico-musical economists who predicted several years ago that community singing and factory choruses and brass bands would end all labor unrest, cause capital to become sentimental, and bring about the universal brotherhood of man, are referred respectfully to the present condition of the world in general.

In Congress there is a farmer bloc. In opera there is a Farrar bloc.

We like Edwin Evans' (editor of the London Musical News and Herald) recent sentence about musical biography: "The only aspect of a musician's life which is relevant to his work is that which is never published."

Propaganda for English music is like propaganda for American music—futile. English and American music will be as popular as French and Continental music as soon as it is as good. After that the propaganda makes itself.

The recent fiasco at Genoa emphasizes the fact that the most successful thing which ever came from there was Paganini.

In The Musical Mirror (London) there is a musico-humorous column called "Pizzicato," and its conductor gives away the secret of how we musico-humorous columnists put together our departments:

We must confess that there are times when we are almost in despair as the day for going to press draws ominously near and nothing occurs to lighten the habitual solemnity of the musical rounds. But always—even though it be at the eleventh hour—some cheery individuals in the public eye crop up and deliver themselves of remarks that we avidly seize upon for "Pizzicato" purposes. Bless their dear hearts!

A magazine which we always read with pleasure and profit is The Triad, which comes all the way from far-off Australia. In the January issue we marked an item by Lalie Seton Cray, which lack of space has caused us to hold off from reproducing heretofore. It is called "America in Tabloid Form From Australia," and runs as follows:

Statue of Liberty. Geraldine Farrar. Billie Burke. Belasco. Wrigley's. Abraham Lincoln. Uncle Tom's Cabin. Helen Keller. Saturday Evening Post. Chicken à la Maryland. Corn. Uncle Sam. Columbus. Wall Street. Presidents. Railroad Kings. Old Virginny. Ragtime. Charlie Chaplin. Movies. Cans. "Sure!" Chewing gum. Edison. Billy Sunday. Brigham Young. Rocky Mountains. Mexican raids. Panama Canal. Riverside drive. Frisco. Coney Island. Pork and Beans. The Mayflower. Tiffany's. The Ziegfeld Follies. Doughnuts. The Metropolitan Opera House. Flats. Elevators. Sky-scrapers. Stars and Stripes. Sousa. Roosevelt. Rockefeller. Henry Ford. Advertisements. Electric lights on Broadway. The Bronx. Ingersoll. Soda Fountains. The Literary Digest. The Smart Set. O. Henry. Baseball. Tame Husbands. Phonetic spelling. Dempsey. English Duchesses. Factories.

In the same number of The Triad was "Rigadon," verses written to the movement of that name from Grieg's "Holberg" Suite. The author, N. St. John Beale, is an East African poet. His lines follow:

The next-door-man was playing Grieg  
As I came up the street.  
He played a Rigadon in G—  
So loud and gay it seemed to me  
As I stood in the street,  
That all the road that slanted down  
The little murky seaport town  
Seemed full of dancing feet.  
The music was so wild and fast  
I did not feel the beating rain,  
I did not hear the sobbing blast  
That waited along the quay . . .  
Only I heard the dancing feet  
That came and went again . . .  
The next-door-man was playing Grieg—  
And I stood in the rain!

Score another prophetic victory for this column which foretold an American tour for Mordkin the moment he was reported recently to have starved to death in Tiflis, or Tobolsk, or somewhere in darndest Russia.

To revert back to the subject of Judaism in music, a co-worker on this paper calls our attention to these passages in James G. Huneker's "Steeplejack," Volume I, pages 170 and 171: "Georges Bizet was of Jewish origin, he looked Jewish; but the fact that he married the daughter of Halévy (Ha-Levi) the composer of 'La Juive,' didn't make the composer of 'Carmen' a Jew. . . . I remember that I predicted because of the luxury of the American Jew

lofty Jewish idealism might be submerged in a flood of indifference and disbelief. Prosperity would prove the snag. In the heart of the Jew is the true Zion, not in success nor in some far-away land. Naturally, that didn't please the Zionists. One professional Jewish journal said that I preached like a rabbi (Reb) but thought like a goi."

Where is the ukulele of yesteryear?

"Now that bobbed hair seems to have come to stay, what is to be done about Isabeau, Melisande, Kundry, and the other long tressed ladies of opera?"—"Variationettes."

Dear Variationettes:

We hope the bobbed hair ladies will stick their wigs on with surgeon's plaster otherwise they might be in the predicament of the comedian in the middle-ages opera which was played here some time ago. He was supposed to fall over a bucket upon his first entrance upstage and to the accompaniment of much orchestral thunder disrupt the billing of a pair of lovers. He fell and his wig fell off—not only one, but two, disclosing a bald pate of which his nearest friends were ignorant.

At the second performance he made his entrance with a red bandanna handkerchief tightly tied down over the wig.  
Lewiston, Me. L. N. F.

A pessimist is a person who while enjoying a musical performance wonders what the critics will write about it next morning.

Orpheus, the sweet musician, was torn in pieces by admiring women. Probably all the sensible business men of that day were glad of it.

And now for the "news" cables from Europe about the singers of the Metropolitan Opera House and those who would like to be there.

Dr. Frank Crane, the wise old owl of the New York Globe, says: "If labor unions would devote their efforts toward music instead of crying for beer it would be better." So far so good, Doctor, but the union that cries most loudly for beer is the musical union.

Further up something was said in this column about a dearth of good librettos, but before the issue went to print the attached letter—like an answer to a silent call—was received and is reprinted herewith with the purpose of letting it tell its own story:

Columbia, S. C.

Dear Mr. Liebling:

From time to time there is talk of opera librettos. I am wondering if there are really composers who are looking for such things.

I have just completed a libretto after one of the best of American novels. It has an American subject and is laid in one of the most picturesque and least exploited periods of American history. The original story presented ideal dramatic situations. I believe I have written singable lines.

If you know of any possible interest anywhere in a libretto will you let me know?

Greetings.

Cordially,

H. H. BELLAMANN.

We were just going to write something about Bach cantatas, but somehow the subject seems unseasonable until snow falls again.

Has King Mark, in "Tristan," also depreciated?

Some forty years ago, in Hungary, Count Zichy, with one arm, made himself a fine pianist, gave recitals and donated the proceeds to charity. Another Count Zichy, with two arms, came to New York recently, eloped sensationally with a rich American girl, later publicly declared himself without means when some one tried to collect a \$1,000 judgment from him, and now is trying to exploit himself in the movies.

If you have the real pianistic nature, you must feel, no matter how badly you play, that there is at least one piece which you can do better than anyone else in the world.

The dry reformers now are calling for the removal of the bars in printed music.

Soon the critics will offer to give their wireless comments after each radio performance and then the fun will be over.

We do not deign even to lift an admonishing eyebrow over that tactless jester who asked on the 'phone, "Are members of the dissecting class, organ students?" and then rang off like the coward that he is.

Nilly (as six chamber music players appear): "They're going to do Brahms' sextet."

Willy (disappointed): "Well, where are the girls?"  
LEONARD LIEBLING.



## NEW YORK MUNICIPAL MUSIC CENTER LAUNCHED

One wishes that the caption of this article would express the exact news, but as a matter of fact the heading should have read: "New York Music Center Plan Is Launched." However, it is the hope and wish of everyone interested in music in America that the plan itself will soon develop into perfect reality.

Mayor Hylan, Chamberlain Berolzheimer, and the other gentlemen of the city administration who are sponsors for the great plan of erecting the institution for the advancement of music and the other arts as a war memorial, which is to be conducted along the lines of the Museum of Art and Natural History, have found that a vast army of citizens of New York are with them heart and soul in the contemplated project, even though its cost to the city will be about \$30,000,000, the first \$15,000,000 for the land and the other \$15,000,000 for the buildings. The site that is in view for the plan is on 59th street, extending 300 feet on either side of Seventh Avenue, facing Central Park West, and running back to 57th street and Seventh Avenue, the last named thoroughfare to be closed between 57th and 59th streets.

According to Chamberlain Berolzheimer, the real father of the undertaking, the policy of the management of the projected institution or institutions will be conducted by a board of trustees after the manner of the Metropolitan Museum of Art. The title to the buildings would rest in the city. The actual work will be started as soon as the Board of Estimate and Apportionment has voted the expenditure of the \$15,000,000 for the buildings. At least that seems to be the general belief, although it is not without the range of possibilities that the entire \$30,000,000 may be raised through other means.

It is purposed also to include a magnificent opera house in the group of buildings, and the board of directors of the Metropolitan Opera House Company have been approached unofficially in order to find out whether they would be willing to sell their present opera house and its site and become tenants of the edifice which is to be part of the great Music Center.

Otto H. Kahn, chairman of the board of directors, is in Europe, but it is understood that he is very sympathetic toward the idea of the Music Center and is not opposed to the removal of the Metropolitan Opera House, in accordance with the idea of Chamberlain Berolzheimer and his associates. It would remain, of course, for the officials of both institutions to agree on the ways and means and to receive mutual assurances that the combination would be beneficial to both sides.

Other directors of the Metropolitan Opera Company, who were interviewed last week, said that in general they favored the plan, but, of course, they would not commit themselves definitely in the absence of Mr. Kahn.

Congratulations are in order to the gentlemen who have been able to bring this tremendous artistic enterprise to its present stage of advancement, and to judge by what they have already accomplished, there should be every confidence on the part of musical circles that at no very distant times New York City will have a Music Center of a kind and degree that will be the admiration and envy of all the other large cities in the world.

The whole project was in order for discussion by Mayor Hylan and others last Tuesday evening at a dinner given in the Mayor's honor at the Waldorf-Astoria Hotel by the City Chamberlain.

## A FORTY-YEAR RECORD

Portland, Ore., is one of the fortunate cities in the United States which has its own permanent symphony orchestra. The present organization is only ten years old, but it was preceded by other organizations of more or less stability which gradually led up to the present body by educating public opinion to the point where the value of orchestral music was realized and funds for the yearly deficit available. Portland's first orchestral concert was given in 1868. In January, 1882, the first orchestral society was formed, with W. H. Kinross as conductor and C. H. Prescott as president. In 1884, Mr. Kinross left the city and Simon Harris assumed the directorship. In 1911 the present symphony orchestra came into being and is now one of the great orchestras of the United States. The work of financing it has been materially aided by William D. Wheelwright. During its ten years of existence the orchestra has given about an average of six yearly symphony concerts and some popular concerts. The best of soloists have appeared at these concerts and much has been done by way of making them available for school children. The conductor

is Carl Denton and the music given selected from the best classic and modern repertory. The program book has excellent notes with musical examples written and compiled by Frederick W. Goodrich. It also contains additional notes furnished by the Public Library and a series of important articles on the Modern Orchestra. Concerts are given at the Heilig Theater and the destinies of the organization are in charge of Mrs. Donald Spencer, business manager.

## SPURIOUS CARUSO

In the New York Public Library there reposes an apparently harmless volume bearing the title "How to Sing, by Enrico Caruso." The work was published serially in 1913 by the London Monthly Musical Record, running through three issues, May, June and July, and then bore the title "Talks on Singing." Subsequently it was published in book form by the John Church Co., and it was then promptly discovered that the authorship was spurious—the work was not by Caruso! Legal proceedings followed. The publishers won their case against those by whom the book was sold to them, and the existing edition, type, plates, etc., were destroyed.

That might have been expected to end the matter, but Caruso was a great man, material regarding him was always anxiously being sought by publishers, and the Musical Observer, unwittingly, without an intention of deceiving its readers, and knowing nothing of the legal history of the work, reproduced a portion of it in November, 1919.

That again might have ended it, but it seems hard to kill, and now a portion of it is again reprinted in "Caruso's Method of Voice Production" by P. Mario Marafioti. On page 155 of this work the author says "In 1919 Caruso was requested by a musical paper to give some personal views on singing," and gives the source of the quotation which follows as "The Musical Observer, November, 1919, taken from the Monthly Musical Record." Dr. Marafioti was as ignorant of the spurious nature of this quotation as was the editor of the Musical Observer, and they were both entirely ignorant of the fact that the articles had been collected in book form and that the books and plates had afterwards been destroyed. Questioned upon the subject, Dr. Marafioti stated that Caruso, in passing upon his manuscript book, did not see these quotations, which were added at a later date. Further information is being sought as to the exact nature of the legal proceedings and to what extent and in what manner Caruso denied authorship of the book which bore his name.

An interesting feature of the matter is that on pages 149-150 of "Caruso and the Art of Singing" by Salvatore Fucito and Barnet J. Beyer, is a passage which closely paraphrases a passage on page 32 of the spurious Caruso volume. Another no less interesting feature of the matter is that these passages do, apparently, correctly express Caruso's views upon the points dealt with. It would appear possible, therefore, that someone really got the material in question to some extent from Caruso himself prior to its publication in the Monthly Musical Record. The editorial statement in the Monthly Musical Record did not, however, in any way suggest that these articles are the result of an interview, or suggest any doubt as to their genuineness. This editorial statement said: "To our Readers. In addition to the continuation of our new features, we have pleasure in announcing that we have secured the rights of three important articles on singing by no less an authority than the eminent operatic tenor, Signor Enrico Caruso."

## ENTERPRISING ST. LOUIS

St. Louis is doing something in a very direct way for American opera. It has furnished a \$40,000 guarantee for its Municipal Opera and proudly boasts that this opera is "all-American"—principals, orchestra, chorus. Also the first opera to be given is an American opera—De Koven's "Highwayman." That there will be a very limited number of American operas in the repertory is no doubt true—and perhaps no real American grand operas—but those who will be prepared to complain because of that should take into consideration the caliber of operas that have, up to the present time, and so far as is known, been turned out by American composers. First rate melodic operas like those of Verdi, Puccini, Gounod and Bizet may exist—but where are they? Such all-American undertakings as the St. Louis opera are more likely than anything else to bring them forth. The feeling on the part of the composer that here is an opera house and here is the American spirit, will do more to encourage production than all the "high-brow" prizes ever offered.

## I SEE THAT

Owing to John McCormack's recent illness, he will not concertize until next spring.

The San Carlo Opera Company may go to Australia next summer instead of to England.

Antonia Sawyer was married on June 10 to Ashley Miner. Esther Harris Dua and her husband, A. G. Dua, of the Chicago College of Music, will spend the summer in Europe.

Carl Fischer had a violin eleven feet, seven inches tall on exhibition at the conference of music industries.

W. H. Brennan has taken over the management of Symphony Hall, Boston.

Mme. Cisneros made a strong appeal for the American artists in her address delivered at the New York State Federation of Music Clubs' convention.

Greek Evans, baritone, and Henrietta Wakefield, contralto, were married several weeks ago.

The Eastman School of Music summer course will begin on June 26 and close July 29.

Much interest has been aroused in the forthcoming tour of the Ukrainian National Chorus.

Jacobino's playing of "Ave Maria" at the Eastern State Penitentiary made the prisoners weep.

The book bearing the title "How to Sing," by Enrico Caruso, is spurious.

Willard Irving Nevins was married to Helen Dickerson on May 31.

The firm of Harold Flammer, Inc., celebrated its fifth anniversary on June 6.

"That Soothing Saxophone Song" is the name of a new song by Edward C. Barroll with saxophone obligato.

Mana Zucca has returned to New York.

Samoiloff pupils are successful in opera and concert.

After a vacation in Brussels, Ysaye will devote the rest of this year to concertizing in Europe.

S. Hurok will manage the Cherniavsky Trio on its American tour during 1923-24.

This summer Los Angeles will have its first open-air symphony concert season at the Hollywood "Bowl."

Alexander Smith Cochran has been granted a decree of divorce from Ganna Walska.

Christine Langenhan now is an artist pupil of Samuel Margolis.

The American Institute of Applied Music has just finished its thirty-sixth season.

Nora Kronold was married recently to Melvin C. Carroll.

The Grand Opera Society of New York is holding summer rehearsals at the Zilpha Barnes Wood studio.

Charlotte Peegé became soloist of the First Church of Christ, Scientist, on June 4.

The Bayreuth Festivals will not be resumed until 1924.

A musical festival to commemorate the 100th anniversary of the London Royal Academy of Music will be held from July 10 to 22.

Plans are under way for the erection in New York of a great municipal opera house and two conservatories.

Lucy Gates is not superstitious; she has chosen Friday, October 13, for her next New York recital.

Mischa Levitzki will give a recital at Winthrop College, Rock Hill, S. C., next season.

Binghamton, N. Y., is to hear Nellie and Sara Koums in December.

Nelson Illingworth has finished touring and is teaching in New York this summer.

Lynnwood Farnam is booked for an engagement in St. Paul, Minn., on June 22.

Elena Gerhardt will be soloist with the Cincinnati Symphony Orchestra next February.

Sir Henry Heyman is still seriously ill.

Frieda Hempel and her husband, W. B. Kahn, celebrated their fourth wedding anniversary in London.

Over 200 vocalists and instrumentalists made application for the Stadium auditions.

Plattsburg's third annual May Music Festival took place May 24-27.

Nellie Melba's "Concerts for the People" in Australia have been a great success.

Frederic Lamond will play in America next season.

Carrie Louise Dunning's Normal Class in New York is announced for August 1.

The National Musical Managers' Association held its annual meeting for the election of officers on June 8.

On June 23 Edna Swanson Ver Haar will have filled her ninety-sixth concert engagement this season.

Ethel Newcomb has entirely recovered from her illness of last winter.

September 1 Clarence C. Robinson will become director of the School of Music at Ohio University.

The Letz Quartet will play next season at Columbia University, Brooklyn Institute and the Educational Alliance.

The General Convention of Women's Clubs will hold its sixteenth biennial convention at Chautauqua, June 20-30.

It is the consensus of opinion that this year's North Shore Festival was the best in the history of the series.

The New York State Federation of Music Clubs is to publish a year book.

Samuel D. Selwitz will be William Wylie's Western representative for the coming year.

The Stadium Auditions end June 28.

An extensive music festival is being planned for Berlin this autumn.

Arthur Shattuck leaves this week for Europe and will be away until December.

W. H. C. Burnett, the Detroit manager, and Cameron McLean, baritone, were in New York last week.

St. Louis has furnished a \$40,000 guarantee for its all-American Municipal Opera.

G. N.



# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## DON'TS IN MUSIC TEACHING

A Brief Account of Some Points in Classroom Teaching, as Outlined by T. P. Giddings, of Minneapolis

[The following extracts are reprinted from the address delivered by Mr. Giddings at the 1922 Music Supervisors' National Conference, Nashville, Tenn. Mr. Giddings is noted for his marked originality in teaching, and while there are many supervisors who do not wholly approve of everything that he does in method, his "don'ts" are pedagogically delectable. As a general proposition all instruction should be positive, but Mr. Giddings' negative suggestions are not only practical, but humorous—a quality so often lacking in school work.—Editor's Note.]

### ELEVEN DON'TS

1. Don't be afraid to take yourself seriously. Don't be afraid to assert yourself. You are the most important figure musically in your town. You are responsible for the musicianship of the next generation. You cannot escape this fact. You are one of the most important figures educationally, as you have charge of the best mind trainer on the list. If you do not function in both these capacities you will fail in doing your full duty by your community. If you are so important why not admit it, shoulder your responsibility, study the whole educational scheme and train yourself to make your work fit into and help the whole school system.

2. Don't do one thing at a time. In this hustling age we must do several things at once. In our work there are many small things that pupils must learn and be drilled upon, but an ocean of time is wasted by drilling upon these one at a time. This not only wastes time but defeats the very purpose of the drill, for taking a thing out of its proper setting and drilling on it separately gives the pupil a wrong idea. He should be drilled upon the expert use of the thing in its proper relationship to the whole, rather than upon the thing by itself.

To illustrate: Do not teach the scale and its intervals as a step toward sight singing. Rather let the pupils learn intervals and rhythms by using them in sight singing.

When teaching harmony let the pupils compose first and learn chords and other theoretical facts by using them. "We learn to do by doing" is a fine old saying, and by following it exactly we will arrive at the end more quickly and surely than by any other route. With the two above illustrations, one at each end of the line, let us go home and inspect everything we do and see if we are really following this short and sensible road to success.

3. Don't ever allow your monotonies and out of tunes to stop singing. "We learn to do by doing" again. What is it you want them to learn to do? Sing in tune, certainly. The only way a pupil can learn to do this is to keep matching his tones with others, thus developing voice and ear at the same time in combination. No amount of sitting still and listening to others will do this. He must sing and listen. This is the quick and sure way. Now while you are about it, go a step farther and teach all your pupils how to sing in tune. We teachers are very prone to just say "sing in tune" and let it go at that. The piano tuner tunes a piano by listening to the "waves" made when the wires are not at exactly the same tension.

4. Don't allow your pupils to read rhythm by ear. This is a pitfall into which many supervisors unwittingly step, and one very potent reason for poor sight singing. Unless the pupil is able to look at the printed page and have this page tell his eye how the rhythm goes, unjogged by some preliminary prodding from the teacher's voice or other means, he is missing one of the best parts of his music education. Analyze your work and see whether your pupils read their rhythm by eye or ear.

5. Don't be afraid to experiment and try out new things. If they work, accept them. If they do not work better than the things you already do, reject them. This is the only way to grow. On the other hand, do not waste time trying out old things that have already been found wanting and discarded. A lot of these are now being resurrected and placed before us as new and wonderful discoveries. When you hear of some new musical panacea, look over your musical history, use your common sense, find out when or whether it was on earth before, and why it was lost or discarded. I might here append quite a list, but will refrain and allow you to make out your own.

6. Don't hope to be a successful music supervisor unless you can teach school. No amount of musical knowledge

will make up for lack of teaching ability. You must not only be able to step into the schoolroom and show the teacher how to run her class lesson, but you must do it often. In this way you can show her more about music teaching in a few minutes than you can tell her in hours of teachers' meetings or in watching her struggle with the class. Your success depends upon the teaching of the grade teachers, and this is the quickest and best way to show them how.

7. Don't forget that the vocal music in the schoolroom is the backbone of your work. Nothing can take its place. This is where you reach every one. No amount of fine orchestra work, appreciation, instrumental classes, etc., will be its equivalent. The human voice is still the finest and most useful musical instrument ever invented, and everybody owns one. A paraphrase of the old saying, "The Lord may have been able to make a better berry than the strawberry, but He never has," might here be used.

Do not infer from this that I minimize the usefulness nor the importance of these other branches of our work, but they must be kept in their proper proportion and not allowed to crowd out the vocal music as they are doing in so many places.

8. Don't be afraid to standardize your work. There is one best and shortest way to do anything. Why not find this best and shortest way to teach music in the schools and do it that way? They are doing this in all other lines of work. Why not in ours? The man who made that piano was very particular to make a fine machine so that when the artist sat down to it his artistry could show through and get over to the audience. We should do the same thing in our public school music teaching. We should build up a machine of finely standardized processes so that the mechanical side of music teaching would be reduced to the minimum, thus allowing time for the artistry of teachers and pupils to show a greater and better musical product possible. Far from stressing the machinery of teaching, this will minimize it. In other words, if your work is standardized so that the mechanical plan of class procedure is habitual, the pupils will have time to do a lot of artistic singing unhampered by machinery.

9. Don't think to make pupils musical by letting them sit and listen to music. This part of music education is very important and much of it should be done, but it must not crowd out participation, as it is doing in many places. The best way is to have them make and listen to music at the same time. Also, be sure that the music they make is worth listening to whether it be a high school chorus, kindergarten or orchestra.

One of the most humorous things we are called upon to witness in the whole range of music teaching, is the ear-training class for piano students. Can anything be funnier than a class of advanced piano students learning to hear the piano? What have they been doing all the years they have been hammering the keys? Another thing just as funny is the class of would-be supervisors learning to hear parts sung by the chorus. What have they been doing with their ears all the time they sang parts in school?

10. Don't fail to teach your pupils to read music. If you do, you have failed in everything you set out to do. If they grow up unable to read music the next generation will not be musical any more than they will be literary if they cannot read languages. A person cannot be musical unless he can read music. This seems foolish to say, but many seem to think it is unnecessary to know anything to be musical. The Bible has some pertinent remarks to make about those who try to climb into heaven some other way.

11. Don't forget to have your pupils sing. Alas, that this should be one of the don'ts, but here is where so many supervisors fail. Absence of beautiful singing is the most widespread fault in public school music today. Its absence spells failure in many directions. Let us see why.

What are you teaching? Vocal music of course; yet in how many school rooms do you hear really lovely vocal music? Should it be heard in every school room? Certainly; in every lesson and all the time. Is it possible? Certainly; if the pupils learn to use their voices properly in the kindergarten and the supervisor sees to it that they use nothing but this perfect tone all through their school life. To establish and keep this perfect tone is the first

and most important work the supervisor has to do. Without it no vocal music is possible and the pupils will not like their work as the product does not sound well. They will not read as well for they will not make the effort if the product is not musically pleasant.

This making of beautiful vocal music is the strongest motive you can place before your pupils to get them to work hard at their music.

This has come to me with added force the last few weeks as our boys' glee clubs have been getting ready for contests. These glee clubs are groups of boys with unchanged, changing and changed voices in the seventh and eighth grades, singing four-part music for male voices especially arranged for them. There are about forty clubs and each club numbers from thirty to sixty members and most of them meet at the noon recess several times weekly. What is it that keeps them at it? It is the beautiful music they make. This is especially striking as it is so unexpected from boys in these grades. In closing, let me repeat, don't forget to have beautiful vocal music all the time, and every time in your school rooms, and be satisfied with nothing less.

### Sturkow-Ryder Gives "De Luxe" Concert en Route to New York

Theodora Sturkow-Ryder has probably more innovations in piano playing to her credit than any other artist. Her latest achievement was a "de luxe" concert given on board the Piano Club's Convention special train en route to New York, when an extra baggage car was the concert hall. In this extra baggage car—especially carried for this purpose—were two new pianos, so Mme. Sturkow-Ryder gave the piano men two programs, playing the "Tannhäuser" march by Wagner, Rachmaninoff's C sharp minor prelude and the Chopin D flat waltz—all for two pianos—with the Apollo player piano. Her program also included the Nicodé "Tarantella" and the Poldini "Etude Japonaise" which brought her rounds of plaudits. Some of Mme. Sturkow-Ryder's May dates were as follows: Grand Rapids (Mich.); Wichita, Winfield, El Dorado and Hutchinson (Kan.); Enid (Okla.); Canton, Marietta and Lima (Ohio). During the first week in June she appeared in New York.

### Florence Irene Jones' Pupils in Recital

A violin recital was given in New York on June 2, by pupils of Florence Irene Jones, assisted by Rose Dirmann, soprano; L. A. MacKown, Jr., cellist, and Winifred Rohrer, accompanist. In addition to many ensemble numbers there were solos by Sylvia Levensohn, Henry Villa, Marie Seidl, Alice Schwartz, Frieda Schwartz, Eleanor Elles and Andrew Stencil. The ensemble class furnished the accompaniment for Eugene Kovalsky in the andante from the second concerto by Seitz, and for Richard Brill in Kohler's "Gipsy Melody."

### Current Engagements for Lawson

On June 6 Francesca Kaspar Lawson was soloist for the class day exercises of Friends' Select School, Washington, D. C. That she is a favorite there is evidenced by the fact that this was her third engagement. The soprano was scheduled to appear on June 14 at Muskingum College, New Concord, Ohio, with the Oratorio Society in Gaul's "Joan of Arc" and Victor Herbert's "Call to Freedom." Tomorrow, June 16, Mrs. Lawson will sing in Pittsburgh for the radio, broadcasting from the Pittsburgh Press station.

### Tracey Pupil Makes Favorable Impression

In the recent concert given in Cincinnati by the artist-pupils of Minnie Tracey, Hazell Levy, wife of Louis Levy, director of the Jewish Hospital there, is deserving of special mention. She was absolutely professional in Gluck's "Orpheus," a fact that is more significant when one considers that she had never taken a lesson before coming to Miss Tracey. In addition her acting was good and all in all, she made a most favorable impression.

### Dux Returning Soon

Both making their second trip to America, the giant liner Majestic will bring Claire Dux, soprano, when she sails from Southampton on June 7. Miss Dux has had a brief stay of one month in Europe, and on her return will make some new records for Brunswick before journeying to Chicago to sing a number of different roles during the Ravinia Park opera season.

### Maier and Pattison to Play in Paterson

Guy Maier and Lee Pattison will appear January 18, 1923, next before the Friday Afternoon Music Club at Paterson, N. J. Another date recently booked for these pianists, who are now touring Australia, is at the State Teachers College in Springfield, Mo., where they will give a recital of music for two pianos on February 23, 1923; and on February 24 they are to play in St. Louis, Mo.

### Godowsky Sails for Buenos Aires

Leopold Godowsky sailed from New York, May 31, on the Munson liner Southern Cross, bound for Buenos Aires, where the pianist will give the first recital of a South American tour. After several concerts in the Argentine, Mr. Godowsky will be heard in Uruguay and Chile, reaching Brazil in September, where he is to play in Rio de Janeiro during the National Exposition which opens September 7.

### Kathryn Meisle Engaged for Toledo

Kathryn Meisle will be heard in Toledo for the first time on November 10 at the Coliseum, under the auspices of the Woman's Auxiliary. Miss Meisle, who closed her season on May 19 as soloist at the Ann Arbor Festival, is spending the summer at Tom's River.

### Alberto Jonas Going Abroad

Mr. and Mrs. Alberto Jonas will sail for Europe on board the Ryndam on June 24. They will visit Holland, Germany, Belgium, France and Austria, returning to this country about October 1.

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## DENVER'S MUSIC WEEK SPECTACULAR SUCCESS

Remarkable Performance of Light Opera—Original Local Operatic Fantasy Given—Various Musical Activities—Notes

Denver, Colo., June 7.—Denver's second Music Week more than fulfilled the opulent promises of its sponsors. Hundreds of enjoyable musical events in all quarters of the city drew thousands of auditors each day of the memorable week—May 14 to 21. The streets were gaily decorated with flags, banners and colored lights, and street bands in the evenings added to the general atmosphere of festivity.

### REMARKABLE PERFORMANCE OF LIGHT OPERA.

Most important of all events were the three splendid performances of "Robin Hood," at the Municipal Auditorium, which, under the clever stage management of William C. Walsh, and the musical direction of John C. Wilcox, director of the Municipal Chorus, reached a high standard. The excellent chorus of 150 was one of the outstanding features. The principals (and there were two complete casts, alternating), were all singers of local fame, and all parts were admirably done.

### ORIGINAL LOCAL OPERATIC FANTASY GIVEN.

"The Awakening," an original operatic outdoor fantasy, created entirely—even to scenery and costumes—by local talent, was also given two successful performances at the auditorium. It is a fanciful pageant, designed to arouse interest in the preservation of the scenic attractions of Colorado (directed mainly towards campers and tourists, who are often criminally careless in failing to extinguish their fires, etc.). E. C. MacMechean, editor of "Municipal Facts," wrote the play, and Henry Houseley composed the overture, lyrics and incidental music. The Denver Art Association took charge of the staging and costumes, general direction being assumed by Anne Evans. Mrs. W. B. Staley was director of dances and Burnham Hoyt scenic director.

### VARIOUS MUSICAL ACTIVITIES.

Many choruses and bands from other Colorado cities took part in the week's celebration; 3,000 school children sang in chorus at the auditorium, under the direction of Isabelle H. Abair; scores of concerts were arranged for hospitals, orphanages and charitable homes. The various high school orchestras and choruses competed for loving cups and other prizes; music memory contests for prizes were held in the junior high schools, and hundreds of recitals were given in all available studios and halls.

The Denver Music Society offered gold medals to the winners in violin, piano and voice contests. The finals were held at the auditorium, following the preliminary contests, Riccarda Forrest, a girl of fourteen, winning the violin medal; Estella Moore, the piano medal, and Anthony Seganti, the one for voice.

A local music firm offered a grand piano and two other trophies for the three best pianists under twenty years of age. There were 112 contestants, and Dalies Frantz, a lad of fourteen, won first prize; Beatrice Feinberg second, and Rosa Rosenblum third.

The debut of a new local orchestra, under the direction of Dr. Zdenko Dworak, took place May 17, assisted by Blanche Housman, soprano, and Edwin House, baritone. The players, numbering forty, presented their part of the program—"Stradella" overture, Schubert's "Unfinished" symphony and a Strauss waltz—very creditably.

An affair of unusual interest was offered the Alliance Francaise in a program of French composers, which was admirably performed by artist pupils of Paul Clark Stauffer—Misses Worth, Ashbaugh, Courtney, McGuire and Skivington. Mrs. L. O. Scott, soprano, assisted in several delightful French songs.

Among other Music Week activities of the Denver Conservatory of Music, of which Mr. Stauffer is head, was a unique program consisting entirely of works of Chopin, presented by Mr. Stauffer and his assistant piano teachers, and a program of music written for two pianos.

Corinne Bourk, pianist, junior teacher of the Wolcott Conservatory faculty, played a comprehensive program May 17, at the auditorium of the school, disclosing musical temperament and a facile technic which promise well for the young lady's future.

The week closed in a blaze of glory, May 21, when fourteen choruses sang before 8,000 people in the auditorium. Those participating were the Welsh Male Chorus, J. T. Williams, director; the Colorado Woman's Glee Club, Helen Roberts, director; St. Francis de Sales Boys' Choir, Mrs. M. J. Halter and the Rev. J. R. Koch, directors; Park Hill Choral Society, the Montview Boulevard Presbyterian Quartet, the Denver University Men's Glee Club, the Treble Clef Glee Club, the Sacred Heart Boys' Choral Club, the Sacred Heart Girls' Choral Club, the State Teachers' College Glee Club of Greeley, the Orpheus Singing Society, the Pueblo Steel Works Choral Club, the Colorado Agricultural College Glee Club, the Fort Collins Municipal Chorus and Denver Municipal Chorus.

### CIVIC ORCHESTRA LAUNCHED.

Close upon Music Week came the glad tidings that the Civic Symphony Society of Denver is to be an actuality in our community life. This orchestra is modeled upon the excellent and highly practical plan of the Chicago Civic Orchestra. The public subscriptions, which must be \$10,000 a year for three years, are coming in fast and it is hoped rehearsals can begin by the last of June, so that the Sunday afternoon concerts, which by courtesy of Mayor Bailey will be given in the auditorium, can open the fall season. Horace Tureman, conductor of the former Denver Philharmonic Orchestra, was fortunately available and has been engaged to direct the new orchestra. Applications from musicians who wish to be identified with the orchestra are pouring in, and about seventy-five players will be selected from the number. The Denver Music Society projected the plan of the Civic Orchestra and is one of its chief sponsors. In addition, twenty-four public-spirited men and women of Denver, with the vision to see what an organization of the sort will mean to the community at large, are standing back of it, in the form of a Board of Directors. The seven trustees who will push the actual

work are Ralph Hartzell, Robert G. Bosworth, Samuel E. Kohn, Mrs. Richard H. Hart, E. Clinton Jansen, James N. Wright and Josephine Trott. At the Musical Society of Denver's final luncheon of the season, Josephine Trott spoke on the "Origin and Formation of the Civic Symphony Orchestra." Horace Tureman, who has been appointed director, gave a talk on the "Ideals of the Orchestra, and its Needs." Election followed the luncheon and addresses, and the officers and directors for 1922 and 1923 are: president, Mrs. Fredericka Wadley; recording secretary and treasurer, Edith M. Perry; corresponding secretary, Edith Kingsley Rinquest; directors, Ralph Verner, Paul Clark Stauffer and Mrs. Thos. Walker.

### NOTES.

Estella Moore, who won the gold medal in the piano contest, gave a recital on May 24, strengthening the splendid impression made during Music Week. Miss Moore combines fine phrasing and beautiful tone with an intelligent interpretation, and since her recital a year ago, has gained materially in breadth and individuality and the subtle quality which distinguishes the true artist. She is a pupil of Anna Knecht.

Anna Knecht, prominent piano teacher of Denver, is going for a year of study and recreation in Paris, Berlin and Rome.

The Denver String Quartet's fifteenth and final chamber music concert of the season occurred May 28 at the home of Mr. and Mrs. G. W. Gans. The numbers (played by request), were by Beethoven, Glazounoff, Tschalkowsky, Debussy, Haydn and Borodin. J. T.

### Agnes Brennan Plays at "Marymount"

Agnes Brennan recently gave a piano recital for the faculty and students of Marymount College, Tarrytown-on-the-Hudson. Miss Brennan is a very busy teacher, spending most of her time at her attractive studio on Riverside Drive and at Marymount College, where she is the artist-teacher. With all her teaching and pupils' recitals, she manages to give a recital herself now and then, thus giving to the students valuable example and inspiration, and to her friends keen delight.

At the "Marymount" recital, Miss Brennan offered an unusually attractive and varied program. She began with the Beethoven sonata, op. 57, which she rendered in dignified, masterly style. Other numbers were "From a Wandering Iceberg" and "To the Sea," by MacDowell; "Arabesque" and "Golliwog's Cake Walk," Debussy; "Polichinelle," Rachmaninoff; Cracovienne, Paderewski, and a Chopin group of preludes, a waltz, nocturne, scherzo (B flat minor) and polonaise.

Her excellent technical equipment and her beautiful, sympathetic tone were especially commented upon. One paper spoke of her "remarkable rhythm" and "intelligent interpretation," and also stated, "The artist displayed great energy and vigor combined with rare poetic feeling." Another paper praised her for "contrast in style and . . . adaptability to moods;" "due regard for color and atmosphere;" "singing tone." Miss Brennan is a sincere, conscientious artist and teacher, who well deserves the success she has attained.

### Antonia Sawyer Married

Antonia Sawyer, the New York concert manager, was married on Saturday afternoon, June 10, to Ashley Miner, of this city, a well known figure in the silk business. The ceremony took place at Mrs. Sawyer's home in White Plains, the officiating clergyman being Rev. Father Simmons, of the White Plains Episcopal Church. Only a dozen or so of the most intimate friends of the couple were present, among them Percy Grainger.

### San Carlo Opera May Visit Australia

Impresario Fortune Gallo, of the San Carlo Grand Opera Company, while in London recently, conferred with J. N.

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Amount received to date, \$284.

Individual subscriptions are: George Meehan, \$5; J. M. Frieder, \$4, and the following of \$1 each:

Eather Levine, Geo. J. Mead, Max Wolf, Irma Frieder, Ruth Frieder, Arnold Frieder, Roland Frieder, Gussie Dallet, Mrs. Belle Cashman, Magda Weinreb, Fern Bryan, Elia Weinreb, Olga Weinreb, Oscar Weinreb, Mrs. Sadie Lill, Mrs. Arthur House, Mrs. Geo. Mead, Alice Frieder, F. F. Frieder, Mrs. L. Frieder, Mrs. H. Englander, Alfred Frieder, Mrs. Gisella Weinreb, Nellie Gransly, Harry Dallet, Sam Fischer, Mrs. J. Lindblum, Margaret King, Miss Golden, Edward Frieder, Mrs. Edward Frieder, Oscar Frieder, Rose Laurence, Kathryn Frieder, Sue H. Johns, Mrs. Ida Rose, Harriet Eglolf, Leah Walling, Mrs. Walling, Mrs. Chas. Bidwell, Will Greenberg, Mrs. S. A. Pexton, B. D. Kinsey, Russell Doherty, Arthur Hartmann, Mrs. Levy Mayer, Mrs. F. L. Carson, Mrs. Margaret Wheeler Ross, Ernest Carter, Mrs. Ernest Carter, Laura H. Carter, Roger E. Carter, Elizabeth W. Carter, Alice A. Macbeth, Mrs. John Walker, Mrs. Wm. C. Foster, Karl Schmidt, Mrs. Schmidt, Pauline Doerr, Montgomery Clark, Mrs. Montgomery Clark, Otto Meissner, Mrs. W. A. Buttolph, Dorothy Buttolph, Mr. W. A. Buttolph, R. E. Cantwell, Jr., Mrs. Cantwell, Rudolph Reuter, Mrs. Vette, John L. Vette, Peter Christian Lutkin, Robert Stewart, Phyllis Shaw, Mrs. Genevieve Porter, Mrs. Eric Gustenberg, Mrs. C. T. Atkinson, Mrs. F. W. Barker, Mrs. C. S. Day, Mrs. T. M. Flournoy, Mrs. E. J. Murray, Theodore Hinkley, Mrs. W. L. Baum, Mrs. Rudolph Atroch, Mrs. Rachel Freese Green, Zella Marshall, Mrs. Lambert Bassandale, Mrs. H. A. Beach, Dena Harshberger, Mrs. F. K. Copeland, Alice Gustenberg.

Tait, of the well known Australian firm of impresarios, Tait & Williamson, regarding a twenty-four weeks' tour of the principal Australian and New Zealand cities. In the event the deal is consummated, the San Carlo organization will sail from San Francisco for the Antipodes next April, giving three performances at Honolulu en route. In Australia the cities of Sydney, Melbourne, Brisbane and Adelaide will be visited. The leading cities in New Zealand to be played are Auckland, Wellington, Dunedin and Christchurch. The San Carlo company would return to American shores in time to pursue its regular tour of the United States and Canada in September, 1923.

Mr. Gallo will decide, upon his return from Italy to London in July, whether he will take his forces to the English metropolis or not. He writes his manager, Charles R. Baker, that strong pressure has been brought to bear upon him to present his organization in England, but the Antipodean venture appears so attractive to him that he may forego the London engagement until some future time.

## Deems Taylor wrote after hearing

# ROSING

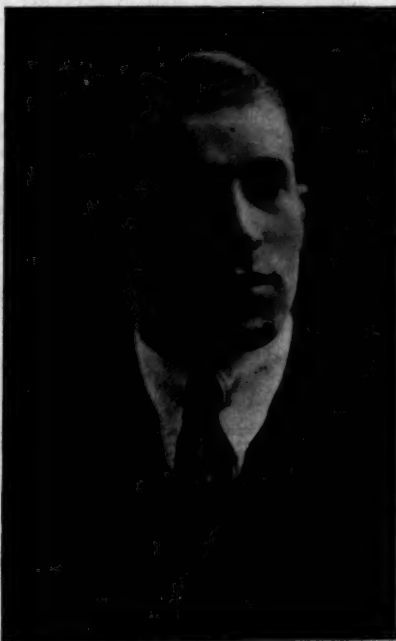
"Russian Tenor Stirs Audience; Rosing must be ranked by this performance with other great ones"

"When the Russian tenor sings in Russian as he did last night at Aeolian Hall, he is to be ranked with the other two great Russians who have sung in New York this season—with Chaliapin, the basso, and the baritone of the Chicago Opera Company, Schwarz; his interpretations are as effective as Chaliapin's and better than Schwartz's. He is a great artist. His all Moussorgsky programme last night reduced his audience to the breathing silence which arises when artistic communication is complete. He was compelled to give an encore after each group."—New York World, January 6th, 1922.

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## FOREIGN NEWS IN BRIEF

## BAYREUTH NOT TILL 1924.

Berlin, May 26.—It has been officially announced that the Bayreuth Festivals will not be resumed in 1923, as previously intended, but that they will reopen, "without fail," in 1924. "Parsifal," the "Ring" and "Meistersinger" will be produced. A. B.

## LOUIS GRAVEURE A SENSATION AT VIENNA.

Vienna, May 14, 1922.—Louis Graveure, the American baritone, made his Vienna debut last night in an all-German program with tremendous success. One local critic compares him to Johannes Messchaert at his best, which is the highest praise here. Following his first concert, Graveure was immediately engaged for a second recital to take place here next week. P. B.

## BRESLAU HAS NEW DIRECTOR.

Breslau, May 17.—The long drawout crisis of the Municipal Opera House of Breslau has been temporarily solved by the appointment of a new Intendant. The Municipal Board has elected Director Tietjen of the united municipal theaters of Trier and Saarbrücken. This news has met here with a rather cool reception. The press comments criticize the municipal board for appointing a leader of two little theaters, which for artistic standard and importance cannot possibly compare with the opera house of Breslau. They pretend that he has been made acceptable for election mainly through the strong protection of the minister of arts. It remains to be seen whether the new man will be able to overcome the enormous difficulties he will have to struggle with after the financial crisis has been provisionally removed through large contributions of the city, the state and private friends of the opera. However, the election of the new Intendant is by no means settling the question of direction. The present Intendant Woldemar Runge, who is no longer *persona grata* with the municipal authorities, pretends that he has a contract for eight years yet and that the city has no right to remove him or to cancel his contract. There may be an interesting law suit before the director question is definitely settled. K. N.

## MANY NOVELTIES IN MADRID SEASON.

Madrid, May 15, 1922.—The list of novelties which have been performed during the season in Madrid is unusually big and signalizes the growing up-to-dateness of the Spanish capital as a musical center. Among the Spanish works heard here for the first time were de Falla's "Tricorne," C. de Campo's "Kasida," G. Parra's "Triptico Gallego," G. Baudot's "Dolora sinfonica," Moreno Torroba's "Cuadros castellanos," V. Arregui's "Symphonie sur des thèmes basques," I. Jimenez's "Prélude symphonique," E. Serrano's "Canciones del hogar," Blanco Recio's "Miniaturas," I. Lloret's "Rapsodia asturiana," I. Franco's "Capricho melódico." Most of the novelties were cordially received and modern music may be said to have scored a great success in Madrid. A. S.

## AMERICAN WORKS FOR LONDON SEASON.

London, May 23, 1922.—Albert Coates is back in London and has announced his intention of giving first London performances of works by three American composers during the coming season. One of the composers to be thus represented is John Alden Carpenter. G. C.

## SUCCESSOR TO BRUNO WALTER.

Munich, May 10, 1922.—Hans Knappertsbusch, general music director of the opera in Dessau, has been elected as successor of Bruno Walter, the Munich opera director. Knappertsbusch, a young man of scarcely thirty-five, was invited as guest of the Munich opera, to conduct the "Meistersinger," "Magic Flute" and "Walküre" and had a tremendous success. The critics are unanimous in their praise of the marvelous technical skill of this young conductor and of his remarkable expansive breadth of emotional expression. At the end of the "Walküre" performance the

sold-out house enforced from Knappertsbusch a short speech, in which he paid due tribute to his predecessor Bruno Walter and to the excellent artistic standard in which the opera was kept and left by him. Knappertsbusch will assume his new duties in the fall at the beginning of the new opera season. A. N.

## A CORNER IN AUSTRIAN MUSIC FESTIVALS.

Vienna, May 18, 1922.—The small city of Baden, a beautiful summer resort situated about one hour's street car ride from Vienna, will have an ambitious Modern Music Festival this summer. The festival is being arranged by a big Vienna concert bureau and is tacitly admitted to be an opposition enterprise to the Salzburg Festival of Modern Chamber Music already announced in these columns. P. B.

## DANISH SUCCESS FOR NEW MASCAGNI OPERA.

Copenhagen, May 16, 1922.—The premiere of Mascagni's "Little Marat" at the Copenhagen Royal Theater had an enthusiastic reception. Principal factors in the evening's success were the fine acting of the principals, Birgit Engell, Helge Nissen and Paul Wiedermann, and the excellent scenic effects obtained. C.

## STILL ANOTHER GERMAN MUSICAL ACADEMY.

Berlin, May 15, 1922.—The Berlin Institute for Church and School Music, which will be one hundred years old next July, is to be constituted by the Prussian government into an academy. It was founded in 1822 by Zelter and has led a very retiring existence till now. New quarters for the academy have been provided in the old Charlottenburg Palace, and the former Royal palace orchestra (Schlosskapelle) will be attached to enable it to perform church music in a worthy manner. A jubilee concert on July 7 will mark the opening of the new Academy of Church Music. A. B.

## BIG BERLIN AUTUMN FESTIVAL PLANNED.

Berlin, May 22.—An extensive music festival is being planned for Berlin by a special committee representing various business interests this autumn. Details of the scheme are not yet known, except that the Staatsoper will play an important part. Special performances of the best of the recent repertory are to be given with distinguished guests on the stage and at the conductor's desk. The reason for the festival is the presence of many thousands of foreigners in Berlin at that time of the year. M. S.

## OPERATIC ENTENTE NEXT SPRING.

London, May 27.—Fortune Gallo has announced that the proposed exchange-visits of the Carl Rosa and San Carlo Opera Companies cannot materialize this year, although he hopes that next May will see the scheme in working order. The management of the Carl Rosa Company ask for a guarantee of \$1,000 to cover the necessary expenses of the transfer, which sum Mr. Gallo hopes to raise through the co-operation of American opera lovers. G. C.

## ENGLISH OPERA FOR VIENNA.

London, May 29.—Josef Holbrooke's drama "Bronwen," hitherto unperformed, has been accepted by the Volksoper in Vienna, for a series of ten performances during the Autumn season. The premiere will be given under the baton of Weingartner. G. C.

## POLISH BALLET FOR COPENHAGEN.

Copenhagen, May 27.—"Pan Twardowski," the ballet of the Polish composer Ludomir Rozycki and the greatest attraction of the Warsaw opera where, since its premiere about a year ago, it is now approaching its hundredth performance, has just been accepted by the Royal Theater in Copenhagen for next season. The composer, who is now in Copenhagen, is personally introducing his work. S. R.

## NIKISCH, JR., TO VISIT LONDON.

London, May 28.—Mitja Nikisch, pianist, the son of the late conductor, is making his first appearance in England next October. G. C.

## MORE SALZBURG FESTIVAL DETAILS.

Vienna, May 22.—At a reception given yesterday in the festival hall of the Staatsoper, the representatives of the press were informed of the details for this summer's festival at Salzburg. On the whole these informations were identical with the schedule already published by the MUSICAL COURIER. The following additional details were announced. Selma Kurz, Eugen d'Albert and Adolf Busch will be the soloists of the two orchestral concerts on August 15 and 20, to be devoted mainly to works by Mozart, and conducted by Strauss and Franz Schalk, respectively. The four Mozart operas scheduled for performance will receive entirely new scenic settings designed by Prof. Alfred Roller, and "The Marriage of Figaro" will have new costumes as well, designed by Prof. Haas-Heyne, who made the costumes for the Vienna "Josephslegende" production. Prof. Reinhardt, Hans Breuer, from the Vienna Staatsoper, and Stangenberg, from the Stockholm Royal Opera, will be the stage managers of these Mozart performances. P. B.

## HUGO KAUN AT KLINDWORTH-SCHARWENKA SCHOOL.

Berlin, May 23.—Prof. Hugo Kaun, the German-American composer, has been appointed teacher of composition at the Klindworth-Scharwenka Conservatory of Berlin. A. B.

## SCHERCHEN FOR FRANKFORT SYMPHONY CONCERTS.

Frankfort-on-the-Main, May 20.—Hermann Scherchen, hitherto conductor of the Leipzig Konzertverein, has been selected as conductor of the famous "Museum" concerts at Frankfort A. M., formerly conducted by Mengelberg.

and recently relinquished by Furtwängler, Nikisch's successor in Leipzig and Berlin. L.

## "AUSVERKAUF" OR "AMERICA FOREVER."

Vienna, May 23.—Viennese composers of operettas no longer write for the Austrian public, but for American dollars. According to a local paper, Lehar has been receiving 3,000,000 crowns (\$300) monthly as royalties from the Vienna run of his "Die Blaue Mazur," but this seems insignificant considering that he got \$2,000 merely for advance royalties on the American rights of the same operetta. Heinrich Berté, who compiled Schubert's music for "Springtime" ("Das Dreimäderlhaus"), has estimated it has drawn some 400,000,000 crowns for it in the course of the last six years. If only poor Franz Schubert had lived to have some small profit out of it, too! P. B.

## Artists Lend Services for A. E. F. Concert

On Sunday evening, June 4, an interesting concert was given at Carnegie Hall, under the auspices of the A. E. F. Association, Helen Ledyard Birch, founder and president. Although, unfortunately, the audience was not a very large one, it made up for what it lacked in numbers by its spontaneity and whole-hearted appreciation of the cause and the efforts of the artists who generously lent their services.

The program opened with a piano solo by a young man, whose name was not on the program, who revealed admirable technique and a musicianship that won the favor of the audience. Then followed Berta Reviere, soprano, and she too received a warm reception. Her first number was "Pace, Pace," from "Forza del Destino," Verdi, after which she sang several well selected songs. Her charm of manner and pleasing voice had its effect upon her hearers and she responded with an encore.

Gaetano Viviani, baritone of the San Carlo Opera Company, elected to give the aria from the "Masked Ball," Verdi, which he delivered in fine style. He is the possessor of a voice of volume and range which he uses with great effectiveness. Mr. Viviani was warmly received and gave an extra number.

Dorothy Jardon, formerly of the Chicago Opera Association, accompanied at the piano by Rhea Silberta, the composer, sang the latter's "Yohrzeit," which went extremely well with the audience. Miss Jardon rendered it in her usual sympathetic style, revealing the rich and vibrant quality of voice that is her big asset. Following that she was heard in "O Mio Bambino Caro," Puccini. One of her encores was "The Little Grey Home in the West," which found its accustomed place in the hearts of the people. Miss Jardon was one of the big hits of the evening and made one realize that as a concert artist she should be a drawing card.

Following Miss Jardon came Laurence Leonard, whose success was also most pronounced. Mr. Leonard has a tenor voice of exceptionally beautiful quality, with which he is able to do some remarkable things. His range is wide and he has a baritone quality with all the roundness and ease of a lyric tenor, a combination that is so rare these days. He is a dramatic tenor, whose field lies in opera, and he will certainly win favor there. His diction is fine. Blair Neel furnished sympathetic accompaniments. He gave a superb rendition of "E Lucevan le Stelle" from Puccini's "Tosca." His encores were Ivor Novello's "Bless You," which had to be repeated, and a song of Mana Zucca's.

Attractively gowned and with her delightful stage presence, Cecil Arden impressed her audience at once. She increased that impression with her artistic singing of an aria from "Herodiade," Massenet, and two songs, "Pale Moon," Logan, and "Clavelitos," Valverde. Her voice is of fine quality and she infuses her interpretations with an intelligence that makes them all the more interesting. Miss Arden, too, was obliged to give an encore.

During a short intermission, announcement was made that Anna Fitzu, who was to have sung, would be unable to appear, owing to a death in the family, but rather than disappoint the audience Miss Fitzu had come to the concert, and stayed for a large portion of the program.

Maud Morgan, the harpist, opened the second half of the program with John Thomas' "O d'Adagi," which was a fine vehicle for displaying her virtuosity. She gave an encore. The applause that greeted both numbers was spontaneous.

John Valentine, tenor, created quite a little stir through the excellent quality of his voice and his admirable handling of it. His diction is good and all in all he gave much pleasure through his singing of "Unclaimed," Tirindelli; "Sylvain," Sinding, and an aria from "Mignon," Thomas. He has a pleasing stage presence and personality.

Next on the list of artists came Max Gegna, the cellist, whose playing added to the interest of the evening and showed that he was a master of his instrument. He gave much satisfaction.

Near the end, but by no means of least importance, came Magdalene Erbland, coloratura soprano, who, assisted at the piano by Gennaro Curci (also accompanist for Mr. Valentine and Mr. Viviani), and the first flutist of the Metropolitan Opera Company, gave a beautiful rendition of the "Mad Scene" from "Lucia." Miss Erbland is a young artist who bears watching. Her voice is of unusually sweet and clear quality and she aroused much enthusiasm. She has been well schooled, and as an encore again impressed with a delightful rendition of "Hark, Hark the Lark."

Fitting indeed to close an excellent program was Edoardo Albano, baritone, who has an unusually good voice and sings with impressiveness. He sang the "Largo al Factotum" from "Barber of Seville," and sang it splendidly.

Rhea Silberta and Gennaro Curci furnished the singers they accompanied with artistic accompaniments. The concert was given under the direction of M. Cohn and Mauri Maffucci.

## Frederic Lamond Coming Here

THE MUSICAL COURIER learns that the Scotch pianist, Frederic Lamond, will play in America next season. Mr. Lamond is already engaged for appearance with several of the symphony orchestras. Antonia Sawyer will be his manager.

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## BOSTON LIKES BRILLIANT DANCING BY BRAGGIOTTI SISTERS AND PUPILS

Boston, June 9.—A dancing recital of striking merit was given by the Misses Berthe and Francesca Braggiotti and their pupils last Saturday afternoon in Jordan Hall. They were assisted by Berthe Erza, the excellent soprano from the studio of Isadore Braggiotti, and by Herbert Lowe's orchestra, under the direction of Will Dodge.

The program arranged by these two gifted daughters of the noted vocal authority was of unusual interest. It opened with a pantomime, "At the Fountain of Youth." At the Fountain of Youth the Fairy Queen and her court are rejoicing and casting their magic spells; Old Age comes to drink and regains Eternal Youth. In this dance, which was beautifully conceived and charmingly executed, the Misses Braggiotti had the assistance of Mary Margaret Loring, Lorraine Lynde, Muriel Lynde, Harriet Blake, Leslie Blake, Virginia Curtin, Elizabeth Redmond, Constance Brewer, Barbara Lang and Evadne Hibben. The music was drawn from Liszt, Gillet, Drigo, Grieg, Chopin, Barbirolli, Durant and Rachmaninoff. Then followed a "Scene Orientale," to music by Rimsky-Korsakoff, A. L. Steinert, Cesar Cui and Harold de Bozi. The Princess is being offered amusement by her slaves; at sunset she puts her jewels before the Buddha; as she leaves the shrine there enters the Spirit of her Prayer. In this number Berthe Braggiotti took the part of an Oriental Princess and did a dance of the Far East. During a prayer by the Princess to Buddha, Francesca Braggiotti appeared as the Spirit of the Prayer, and performed a dance suggesting the mystery of the Orient. The talented girls had the assistance of Gloria Braggiotti, Priscilla Hedge, Virginia McNeil, Louise Russell, Phebe Russell and Miriam Winslow. "Torture" (an impression) by S. Roerich and J. Hull, was danced by Berthe Braggiotti and Francesca Braggiotti to music from "Danse Guerriere," by Ravel.

This interesting program was brought to a close with numerous divertissements in which all the pupils participated, and a delightful "Peasant Scene." The feature of the divertissements was the now celebrated "Reapers' Dance," in which the charming Braggiotti sisters have won such splendid success in Boston, New York and Lenox. The dancing of these girls has reached a point where technical surety and ease are taken for granted. The Misses Braggiotti have fairly mastered the mechanics of dancing and seemingly give their entire thought to the interpretative aspect of this fascinating art. As a consequence, the poetry of the dance is fully and pleasantly revealed in their dancing, and it is not at all surprising that their services have been sought by Mme. Pavlova. There was abundant enthusiasm throughout the program and numerous recalls.

A word might here be said for the generosity with which these girls have taken part in entertainments for charitable purposes. Indeed, it was their frequent appearances at social and charitable functions which led to a virtual demand on the part of Boston's fashionable colony that they give instruction to the youthful "Four Hundred." The result was a studio at their beautiful home, 78 Upland Road, Brookline, where they have taught during the past year. The revelation at Saturday's recital makes it certain that they will continue this admirable work next season—particularly since Mr. Braggiotti has decided not to return to Florence for the present.

### GERHARD PUPIL PLEASURES IN RECITAL.

Mrs. Harry D. Little, an artist pupil from the studio of Heinrich Gebhard, played an interesting program of piano music recently at the Concord Country Club before a very distinguished audience. Mrs. Little disclosed her fine abilities in a well varied program as follows: Andante favori, Beethoven; valse, C sharp minor; scherzo, op. 39, Chopin; "Humoreske," Rachmaninoff; "Lotus Land," Cyril Scott; danse, Debussy; concerto No. 2, D minor, MacDowell. Mr. Gebhard played the second piano for the MacDowell concerto. Mrs. Little, who has been Mr. Gebhard's pupil for seven years, played with brilliant technique, dramatic fervor and poetic feeling, winning vigorous applause. J. C.

### Edwin Markham at Tollefsen Home

An impromptu program out of the ordinary was given at the home of Carl H. Tollefsen, Brooklyn, Sunday evening, May 28, 1922. Mr. and Mrs. Edwin Markham failing to arrive as expected, Mr. and Mrs. Tollefsen favored their guests with Schmitt's suite, C minor, op. 44, for violin and piano, the masterful rendition delighting those present. Then Mr. Tollefsen introduced an "Author's" game, and a second one, playing a strain from twenty familiar compositions, which required the names of both compositions and composers. Mr. and Mrs. Markham arrived in the midst of the second game, after riding an hour or more out of their way. Mr. Tollefsen introduced the guest of honor with a felicitous speech, and Mr. Markham replied with a few happy complimentary remarks. He very aptly referred to art as the "transmission of emotions." The emotions pertained to the noble and the ignoble, but art always has the tendency to advance what is ennobling in music, painting, sculpture, etc. Mr. Markham then recited the following quatrains of his own:

**DUTY**  
When duty comes a-knocking at your gate,  
Welcome him in; for if you bid him wait,  
He will depart only to come once more  
And bring seven other duties to your door.

**OUTWITTED**  
He drew a circle, that shut me out—  
Heretic, rebel, a thing to flout;  
But love and I had the wit to win,  
We drew a circle that took him in.

**THE PRAISE OF POVERTY**  
Not wealth for me: who does us double wrong,  
She flits herself and takes our friends along;  
But poverty ever shows a noble heart—  
She sticks to us, when all our friends depart.

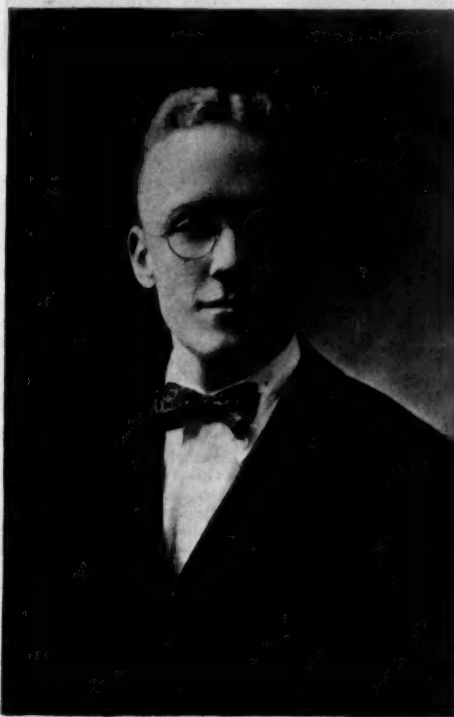
Mr. Markham asked which of his poems, "The Man with the Hoe" or "Lincoln, the Man of the People," he should recite, and the responses were for the latter. He said as introductory that out of two hundred and fifty poems, his was read at the dedication of the Lincoln Memorial in Washington, D. C., May 30. Also that he had three weeks in which to compose the poem, and that it was not until the last day and the wee small hours of morning that inspira-

tion came, when he wrote the poem within an hour. All who heard this "advance recital" of the poem, which will live with Lincoln's Gettysburg Speech, felt highly honored at this privilege bestowed upon them by the distinguished author. Master Walter Gross, pupil of Julius Koehl, rendered remarkably well Liszt's "Liebestraum"; Elsie Erickson played effectively selections of Godard and Moszkowski, and Theresa A. Smith sang with much expression and clear enunciation "The Lass With a Delicate Air" (Arne) and "A Little Bit of Ebony" (Carrie Jacobs Bond).

### The New Rome Academy Fellow

Randall Thompson, of Roxbury (Boston), Mass., winner of the Walter Damrosch Fellowship to the American Academy in Rome, was born in New York City in 1899. He was brought up in a musical atmosphere. As a small boy he was taught to sing by Howard Roe Wood, choirmaster at the Lawrenceville (N. J.) school, and was befriended by Francis Cuyler Van Dyck, the gifted organist of the school, whom he succeeded as organist at the age of fifteen. Later he entered Harvard University and was graduated in 1920 with high distinction in music. After graduation Mr. Thompson studied privately for a year with Ernest Bloch in New York, and this year he has been doing graduate work at Harvard for his Master's degree in music.

Among his compositions, apart from many songs, choruses, ensemble and piano pieces, are a quintet for flute, clarinet, viola, cello and piano; septet for flute, clarinet, string quartet and piano; prelude for strings; four waltzes



RANDALL THOMPSON

for two violins and piano; variations on "Indianola" for two pianos; "The Light of Stars," for mixed voices (four parts) a capella; piano sonata in G minor; "The Last Invocation," for mixed voices (six parts) a capella; "Pierrot and Cothurnus," a prelude for full orchestra.

The members of the jury were John Alden Carpenter, Walter Damrosch, Frederic A. Juilliard, David Stanley Smith and Walter R. Spalding. All manuscripts bore not the names of the composers but pseudonyms. The real names were not disclosed until after the award.

The musical fellowship, which will be awarded annually, is for a term of three years and provides an allowance of \$2,000 with free residence at the academy and opportunity to visit the various musical centers of Europe. Full information will be supplied upon request by the secretary of the academy. By means of these fellowships the American Academy hopes to encourage the young musicians of America in the same way in which the famous Prix de Rome has aided in the development of many composers in the modern French school.

### City Club's Family Party Smart Affair

Washington society was well represented at the City Club's Family Night on May 25, the entertainment being Gay MacLaren in "Enter Madame." Among the guests were Secretary of Agriculture and Mrs. Henry C. Wallace, the Director General of the Railroad Administration and Mrs. James C. Davis, Commissioner and Mrs. Cuno H. Rudolph, Commissioner and Mrs. James F. Oyster, Col. Charles Keller, Engineer Commissioner, and Mrs. Keller. Leonard Hall, writing in the Daily News says: "Miss MacLaren is the cure for the manifold evils that beset the commercial theater. She is star, leading man, accessories before the fact, and Japanese butler. She is soprano, treble, tenor, bass and contralto. In short, she is the one-woman theatrical company, and gives a truly amazing performance of a full length play."

### Lewes Powell Passes Away

Lewes Powell, an accomplished young violinist, recently of the Detroit Conservatory of Music, died at his home, Morley, Mich., aged only twenty-five years. He attracted attention as a violinist when he was seven years old. He studied also at Chicago College of Music, and was a pupil of Leopold Auer there.

### Gerhardt with Cincinnati Symphony

Elena Gerhardt has been engaged as soloist by the Cincinnati Symphony Orchestra for its concerts on February

16 and 17, 1923. Following these appearances, she will sail for London, where she is scheduled to give a series of recitals next March.

### Alcock an Established Bethlehem Favorite

Merle Alcock again was chosen as contralto soloist at the recent Bach Festival (Dr. J. Fred Wolle, conductor) at Bethlehem, Pa., and endeared herself still further in the hearts of Bach enthusiasts. Appended are but two of the complimentary press notices which she received this year:

... Merle Alcock, one of Bethlehem's established favorites. ... Miss Alcock's "Agnus Dei" at the close of the service was one of the outstanding features of the afternoon. She gave to it



Photo by Mishkin

MERLE ALCOCK,  
contralto.

the beauty of voice, the sensitive feeling, the compelling pathos that made the air in its simplicity even more effective than the more decorative and florid "Laudamus Te" sung with the active violin.—Philadelphia Public Ledger, May 28.

Of the soloists in the Mass, Merle Alcock must be congratulated on her profoundly musical rendering of the alto arias.—New York Sun, May 29.

### Students' Recital at Vardi Music Studio

A recent two hours of delightful music was given by students of the Vardi Music Studio before a large and appreciative audience. Joffa-Vardi, pianist, a graduate of the Petrograd Conservatory, and J. Vardi, violinist, a graduate of the Warsaw and Vienna Conservatories, have been in this country only a short time and have already established a large class in both departments. The following pupils took part: Sam Weisman, Lena Schreiber, Janetta Greenberg, Agnus Ray, Robert Ray, Emanuel Vardi, Betty Druz, Mary and Bessie Naigus, Maxi Hollander, Jacob Ginzberg, Irving Bordsansky, David Siegel, Sarah Begun, Sam Feld, B. Appel, Max Druz, M. Fein and B. Seligman. All of them showed that they were under excellent guidance and there is hardly a doubt that several of these will make their professional debuts in time to come.

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### Willard Irving Nevins Marries

Willard Irving Nevins, organist of the Lewis Avenue Congregational Church, Brooklyn, was married to Helen Dickerson, Wednesday evening, May 31. The wedding ceremony was performed in the Lewis Avenue Congregational Church, Brooklyn, N. Y., and was attended by many representative musicians. The wedding music was played by Dr. William C. Carl. Mr. and Mrs. Nevins sailed for Paris the following day to pass their honeymoon in the French capital and a trip on the continent, returning to New York the first of September to take up their residence here.

Mr. Nevins has for many years been associated with Dr. William C. Carl at the Guilford Organ School and is his assistant in the Organ Department of the institution. During the summer Mr. Nevins will coach with Joseph Bonnet on the Isle of Wight, where the French organist is passing a large part of his summer holiday. Mr. Nevins is the National Secretary of the National Association of Organists.

### Ashley Pettis' "Pliant Virtuosity"

Ashley Pettis belongs to that younger group of pianists whose charm lies in a quality of poetic romanticism. This, however, does not detract from an equal sense of strength, a clean appreciation of values and an understanding upon which true musicianship must always be based. Mr. Pettis has displayed to his listeners, and they have been many, the past season from the East to the West coast, a pliant virtuosity. Before beginning a series of summer master classes in New York, Mr. Pettis will be heard in Chapqua, N. Y., June 30.

### Samoiloff Students Give "Cavalleria Rusticana"

A brilliant performance of "Cavalleria Rusticana" in concert form was given by pupils of Lazar S. Samoiloff, New York vocal teacher, at Stuyvesant High School, May 31. The performance, under the direction of Mr. Samoiloff, was a spirited one from beginning to end. Elena Avedano was an excellent Santuzza, both in singing and acting; Lillian Golston, who has a lovely voice, was a surprisingly young Mama Lucia; and Lillian Miller's full, rich voice

made Lola's music most enticing. Jules Rigoni, as Turiddu, sang and acted with much temperament, and Valentine Nierle, as Alfio, sang with vim and vigor. Lazar S. Weiner at the piano gave splendid support to the singers. A repetition of this performance was given for the radio at the Westinghouse Station, Newark, on June 13.

### Alice Gillen Scores in Series of Concerts

Alice Gillen, the youthful lyric soprano, is rapidly becoming known in the musical world. She sang recently in a series of concerts in Brooklyn, Kings Park, Westbury and Garden City, and was well received for her intelligent work. Of particular interest was her singing at the celebration of



Campbell Studio

ALICE GILLEN,  
soprano.

the jubilee of the Right Rev. Monsignor O'Hare at the Church of St. Anthony, in Greenpoint. The edifice was crowded to capacity, and Miss Gillen's beautiful voice carried to every corner of the place, adding considerably to the success and enjoyment of the event. The Greenpoint Weekly Star, in reviewing the celebration, stated that "Miss Gillen contributed with a group of characteristic Irish songs, one of them having to do with the County Down, in which the monsignor was born on February 17, 1884. She disclosed a voice of remarkable range and pure quality and she sang beautifully." Miss Gillen is a pupil of Mme. Valeri.

### Hempel's Wish Comes True

A post-card received from Frieda Hempel just before the Aquitania landed in Cherbourg, May 28, says: "The trip was so cold—we all wore our fur coats. Hope you are having it warmer in New York. Everybody is well. Such a lazy life! . . . I'd hate to be a captain! Greetings."

### "Jazz à la Carte" at Institute of Musical Art

"Jazz à la Carte" was the name of the 1922 show given in Recital Hall by the students of the Institute of Musical Art on the evenings of June 2 and 3. Pretty girls, snappy music, bewitching lyrics, dizzy dancing, beautiful singing and scintillating scenery were among the things promised in advance, and they were all there in abundance in the burlesque itself. The performances proved conclusively that there are many students at this school with theatrical talent.

The music for "Jazz à la Carte" was written by Richard C. Rodgers and Gerald Warburg. Dorothy Crowthers is responsible for the satirical plot and Frank Hunter for the lyrics. The school orchestra was directed by William Kroll, the young student from the Institute who won the \$1,000 Loeb prize. Herbert L. Fields, son of Lew Fields, was the stage manager. So many students took part in the program that it would be impossible to review the performance in detail. Suffice it to say that the impersonations of the Farrar roles, the chorus, the burlesques on the teachers of the Institute, etc., were enjoyed to the full by capacity audiences.

Many prominent musicians attended the show on the first night, among them Antonio Scotti, who was greeted with great enthusiasm.

### Felice Valbuena Sings Radio "Cavalleria"

On Saturday evening, June 3, at the Westinghouse Broadcasting station, Newark, an entire performance of "Cavalleria" was given with Felice Valbuena as Santuzza, Alphonso Romaro as Turiddu, Nils Ericson as Alfio, Miss Metzger as Lola and Lucia, and William Falk, director and pianist.

A large number of letters and telegrams testify to the enthusiastic reception given to this performance. They speak not only of the excellence of the cast in general, but particularly of the beautiful voices of the soprano and tenor. A great number of listeners spoke their appreciation of Miss Valbuena's fresh, clear voice, and her superb high tones. She gave an exceptionally sympathetic and appealing vocal interpretation of the role of Santuzza. The success was such as to merit the request for an early repetition at the same station.

### Route of Baroni Concert Company

The route of the Baroni Concert Company for the month of June is as follows: 2-3, Knoxville, Tenn.; 5-6, Cincinnati, Ohio; 8, Columbus, Ohio; 9-10, Dayton, Ohio; 12-13, Indianapolis, Ind.; 14, Terre Haute, Ind.; 16-17, South Bend, Ind.; 19, Muskegon, Mich.; 21-22, Grand Rapids, Mich.; 23-24, Lansing, Mich.; 26-27, Jackson, Mich.; 28, Flint, Mich.; 30, Toledo, Ohio. This concludes the long tour undertaken this season by Alice Baroni and her assisting artists.

### Walter Henry Rothwell Sails for Europe

Walter Henry Rothwell, conductor of the Los Angeles Philharmonic Orchestra, left this week for Europe with his wife and little daughter on the S.S. Reliance. During his stay abroad he expects to visit Hamburg, Berlin, Vienna (where he will see his eighty-two-year-old mother, after a number of years), and Carlsbad. He will return to this country the middle of September.

### C. C. Robinson for Ohio University

It will interest the many friends of Clarence C. Robinson, director of music at the Pennsylvania State College, to learn that on September 1, he will assume the directorship of the School of Music at Ohio University, Athens, Ohio. The best wishes of all his friends go with him in his new work.

### Mme. Carylna to Teach All Summer

Owing to numerous applications for lessons from out-of-town pupils, Kathryn Carylna, the well known New York singing teacher, will continue to teach at her studio, 257 West Eighty-sixth street, three days per week during the summer months.

### Ethel Newcomb Entirely Recovered

Friends of Ethel Newcomb will be glad to hear that she is now at Whitney Point, N. Y., having entirely recovered from her illness of last winter. Miss Newcomb will do some teaching this summer and will appear in concert in the autumn.

### Stadium Auditions End June 29

The Stadium Auditions began at Aeolian Hall on June 12 at 1.45, and will continue daily until June 28, including Saturday mornings at 9.45. The final hearings will take place at Carnegie Hall on June 28 and 29 at 1.45.

### Church Position for Avery Pupil

Esther Shelford, soprano, pupil of Emily Harford Avery, has been engaged as soloist at the Summit Avenue Baptist Church, Jersey City, N. J.

### Helen Stanley Vacationing in Canaan

Helen Stanley is at her country home, Twin Lakes, Canaan, Conn., where she will spend the summer.

## Ida DAVENPORT

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Mrs. Jean Warren Carick, 160 East 68th St., Portland, Ore., June, September and March.

Adds C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Columbus, Ohio, June, July; Bellefontaine, Ohio, September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Diego, Calif., June 10.

Adds Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; New York City, June 19; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., May 22, June 26, July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June; Cleveland, July; Chicago, August.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 12.

Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class opens June 5.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Toner, 469 Grand View Street, Los Angeles, Cal., June 19 to July 25, 1922.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. B. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Mattie D. Willis, 1922—Waco, Texas, Jan. 9; New York City, June 26-Aug. 14, Sept. 20 and every month thereafter. Address 617 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

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## WORCESTER HEARS MALE SECTION OF FESTIVAL CHORUS

Unusual Concert Given Under Direction of Nelson P. Coffin  
—Marcella Craft and Edwin Swain Soloists—The  
Music Memory Contest—Arthur  
Hackett Scores—Notes

Worcester, Mass., June 1.—Worcester has been very much musically alive lately. An event of unusual importance was the concert given May 16 by the male section of the Worcester Music Festival Chorus, Nelson P. Coffin, conductor. It was the first time that the Worcester County Musical Association ever presented the male singers of the festival chorus in a concert alone, and the event is one that will long be remembered. Mr. Coffin has been endeavoring to strengthen the male section, so that the chorus will be better balanced, and the results have been marvelous. Two hundred men have been meeting weekly to rehearse with him, and the concert on May 16 was the result of these weeks of training. It was certainly a triumph for Mr. Coffin, for probably never in all Worcester's history has such male singing been heard. The program was one that all could enjoy, for it was composed of part songs, some accompanied, some a cappella. The work of the chorus first of all showed unusual intelligence. It is a well balanced organization, its diction excellent and the attack shows most careful training.

The chorus was assisted by Marcella Craft, soprano, and Edwin Swain, baritone. Miss Craft, who made such a tremendous hit at the 1916 Worcester Music Festival, was given an enthusiastic reception and her splendid work in the two groups of songs and in the "Omnipotence" brought her almost endless applause. Never was her beautiful voice heard to better advantage. Mr. Swain made his Worcester debut and made a fine impression on his audience. He has a voice of great range and beauty, which he uses intelligently, and sings with much warmth and feeling. Arthur J. Bassett, president of the Worcester County Musical Association, was accompanist, and Walter W. Farmer, organist.

The triumph of the evening, however, belongs to Mr. Coffin who has developed this fine body of singers. His work this winter will be reflected in the next Worcester Music Festival, spring of 1923, when it is expected the finest chorus work in the history of the festival will be heard.

### THE MUSIC MEMORY CONTEST.

An event of unusual interest was the music memory contest conducted between the four high schools under the direction of Charles I. Rice. The Rotary Club of Worcester offered a silver cup to the school that wins it three times. The Classical High School has been declared the winner for the second consecutive season. Each school was represented by a team of ten, made up of the highest scorers in the preliminary contests, held on April 6. In the final contest, thirteen pupils were rated 100 per cent. The schools were each rated on a basis of 100 points and the final announcements showed the Classical High School leading with 980; Commerce High School second, with 923; North, third, with 846, and the South High School with 709 points.

### ARTHUR HACKETT PLEASES.

An enjoyable May musical event was the concert given by the Holy Cross Musical Clubs, May 24, with Arthur Hackett as soloist. Mr. Hackett was in splendid voice and received an enthusiastic reception from the people of his own home town. The concert was given by the College Glee Club of thirty voices, an orchestra of twenty pieces, and a number of soloists directed by J. Edward Bouvier, conductor. The orchestra did admirable work. The Glee Club sang with intelligence, and the lighter songs especially pleased. Mr. Hackett, of course, was the great attraction and was accompanied by Mrs. Hackett. He was in fine voice, his lower tones being as mellow and full as his higher notes. Special numbers were by John Taylor Breen, a student, who gave several readings, and Charles O'Connell, who played piano solos in a manner that delighted his audience.

### NOTES.

A May musical event was the musical frolic conducted in Mechanics Hall by Viking Lodge, S. F. of A. A chorus of seventy-five voices was directed by John Coyle. With the chorus were two Swedish musical organizations, the Thule Singing Society, with C. Arthur Johnson director, and the Swedish Glee Club, with Robert Lofstrom director. It was the first time these organizations united in an entertainment.

The South High School Musical Clubs had their annual pop concert, May 18 and 19. Over 150 pupils took part. Elizabeth Woodman directed. It was one of the best concerts ever given by a high school. A musical event in church circles was an organ recital given by John Herman Loud, F. A. G. O., in Old South Church, May

25. Mr. Loud was assisted by Byron A. Hudson, tenor, and Walter E. Magnuson, pianist and accompanist.

An organization that is attracting much interest is the Sibelius Male Chorus, the only musical male organization in the city composed of members of Swedish-Finnish extraction. J. Fritz Hartz, organist and musical director of the First Lutheran Church, is director, and the first concert was given in the First Lutheran Church recently. A meritorious program was given and the plans of its members to conduct a concert tour in Europe some time in the future will doubtless materialize.

Rupert Tigranina, composer and musical director for the Armenian Republic, had charge of a concert that was given in Horticultural Hall, May 21, for the benefit of Armenian war sufferers. He presented an excellent program and was assisted by Araxys Hagopian, mezzo contralto, and Alice Kurgian, soprano, both of New York.

A concert was given in the ballroom of the Bancroft Hotel by the joint musical clubs of Holy Cross and Clark Colleges, and the Worcester Polytechnic Institute.

A. M. C.

## INDIANAPOLIS ENJOYS RICCARDO MARTIN AND SUE HARVARD

Indianapolis, Ind., June 7.—The Athenaeum of Indianapolis, one of the oldest and most popular organizations in the city, closed its concert season May 17, presenting Riccardo Martin, tenor of the Chicago Opera Association, and Hubert Carlin, pianist-accompanist, in a delightful program. Mr. Martin, who has been known to Indianapolis previous to this concert as an opera singer, revealed himself a recitalist of unusual artistry and charm. His program was long and varied and gave the greatest pleasure to his audience. He offered four of his most popular operatic arias and eleven songs, extending the program generously with four extras. No concert of the entire musical season has been more satisfying from a musical standpoint and the season has been unusually rich in its offerings. Mr. Carlin, a young musician, displayed much promise as a pianist and splendid attainments as an accompanist.

### SUE HARVARD SOLOIST WITH MÄNNERCHOR.

The Indianapolis Männerchor closed its season with a recital by Sue Harvard, her third appearance in as many seasons with the club. Miss Harvard has grace and charm and a splendid dramatic soprano voice that has gained for her an enviable place in the recital field. She sang "Il est doux, il est bon" (from "Hecrodide") and a program of eleven songs, German, English and American, and added several encores. Her appearance was so enthusiastically received by the club members and their guests that she was re-engaged for next season. The men's chorus sang several numbers with fine ensemble and splendid effects. Their organization is one of the oldest and best known in America and is recognized for superior work in chorus singing.

### NOTES.

Mrs. Lafayette Page, president of the Indianapolis Matinee Musicale, is in New York to engage artists for the next season artist recitals of the club. The Rich-Kindler-Haman Trio of the Philadelphia Symphony Orchestra, which made a very successful appearance before the club this season, has been engaged again for next year. Other contracts are pending.

The Indianapolis public schools have held high school and grade school music memory contests and have had an unusual number of perfect scores. The winners have to draw for prizes after a number of trials of the contest. Indiana is said to be the first State to have adopted a regulation list of numbers to use in the music memory contests. G. H.

### Two Singers Are Married

On the day before the Scotti Opera Company left for its recently completed tour two principal singers of the organization, Henrietta Wakefield, contralto, and Greek Evans, baritone, were united in marriage. The ceremony took place at Miss Wakefield's home in Norwalk, Conn., the bride's uncle, Rev. Dr. Harold Wilson, officiating. The couple were attended only by their most intimate friends, Mario Chamlee, the Metropolitan tenor, and Mrs. Chamlee (Ruth Miller). Miss Wakefield is the Metropolitan Opera contralto, and will sing leading roles this summer at the Cincinnati Opera, where her husband, well known both in concert and opera, will be principal baritone.

### Arthur Shattuck Sails for Paris

Arthur Shattuck, who has been spending a few weeks at his home in northern Wisconsin, will sail from New York on the Rotterdam on June 17. He will spend the summer in Paris, preparing his programs for a tour of the Scandinavian countries in early autumn, opening with an appearance as soloist with the Stockholm Symphony Orchestra in Christiania. Later he will play a series of engagements in England, returning to America in December.

### Willeke Summering at South Blue Hill

Willem Willeke has joined the ranks of the vacationists, leaving the dust-begrimed city for the cool Maine breezes where he will spend the summer at his bungalow at South Blue Hill. During July and August Mr. Willeke will be associated with Franz Kneisel, at "Kneisel Hall," Blue Hill, in conducting a class of a limited number of students for virtuoso violin playing and chamber music.

### Lenora Sparkes Returns

Lenora Sparkes, soprano of the Metropolitan Opera Company, has returned to New York by the S.S. Berengaria after visiting her home in England. During the voyage across, Miss Sparkes gave a concert on board ship, on Wednesday evening, May 24, as part of the program in celebration of "Empire Day."

### Kelly Pupil Wins Success with Orchestra

At the closing concert of the Cincinnati Conservatory of Music Orchestra, under the direction of Modeste Aloo, the vocal soloist was Marion Lindsay, artist-pupil of Thomas James Kelly. She sang "Depuis le Jour" from "Louise" by Charpentier and the ever youthful "Waltz Song" from "Romeo and Juliet" by Gounod. In both of these numbers the singer showed the highest type of schooling which

## ILLUSTRATED NEWS



Maine looks good to Willeke after a long season with the cello



Chamlee, Dux and Danise off for Ravinia.



Germany June 10 - Florence Easton went out yesterday to get a few marks. L.D.

added to a distinctly musical and musicianly disposition—the young lady being also an accomplished violinist—created a profound impression. Miss Lindsay has recently been appointed soloist with the Church of the New Jerusalem, one of the most beautiful churches in Cincinnati where the music in charge of Grace Chapman is noted for its excellence. Miss Lindsay also gave a splendid song recital recently in the lovely auditorium of the Cincinnati Woman's Club, under the auspices of the Alumnae of the Ursuline Academy. She has been under Mr. Kelly's artistic guidance for several seasons and like all his artist-students shows deep foundation work and consequent finish and style.

### Salmond at Town Hall November 4

Felix Salmond's first New York recital for the 1922-23 season is scheduled for Saturday afternoon, November 4, at Town Hall.

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## REVIEWS AND NEW MUSIC

## MUSIC

(Enoch &amp; Sons, London, New York, Paris, Toronto)

**"A PAGEANT OF SUMMER" (Song Cycle for Four Voices)**

By May H. Brahe

Since "In a Persian Garden" was produced a quarter of a century ago, there have been numerous song cycles for four voices, such as "Daisy Chain," Nevin, and Gerrit Smith's graceful song cycles. This work of fifty pages has merit of its own, comparable with the Lechmann works. There are seven numbers in all, consisting of quartet: "Flowers For You;" soprano solo, "What's O'clock?;" contralto solo, "Meadowsweet;" a duet, "None So Pretty;" tenor solo, "Mignonette;" baritone solo, "Traveler's Joy;" and closing quartet, "Speedwell." Of this woman composer nothing is printed in available compendiums, but the writer recalls songs by her, such as "Ballad of Gretna Green," "O Western Wind," "Country Folk," "Messengers," and a "Japanese Love Song," as being out of the ordinary, with pretty gift of melody and harmony. Several song albums by her, including "Spindrift" and "Sea Songs," have been reviewed in the *MUSICAL COURIER*, and it is distinctly recalled that they all have plentiful melodiousness allied with sincere harmony, nothing at all "futuristic;" rather like the straightforward music of Sullivan and Cowen. Tenderness, lightness, good swing, breeziness, enthusiasm, vigor, boldness, with a piano accompaniment of clever pianistic construction, all is found in the seven song numbers. A colorful, somewhat Russian-looking title page, with dancing comedy figures (are they from "Chauve Souris?") embellishes the outside cover, and the cycle is excellently printed.

(Oliver Ditson Company)

**"PIRATE DREAMS" (Song)**

By Charles Huerter

This is the well known song, with accompaniment simplified, for high voice in A flat, and low in F; high key running from low E flat to high A flat, low from C to F, thus providing five different keys in all for singers. It is a very graceful lullaby, the words by an unknown writer, amplified by Louise Ayres Garnett. It goes quietly as demanded by its nature, with a sweet modulation toward the end, and ending on the piano with a 6-5 chord. Huerter is always melodious in his composing, and is sure to give out things worth attention; never more so than in this lullaby, dedicated "To Mrs. Howard W. Lyman."

**"HER LIPS WERE SO NEAR" and "MAN'S SONG" (Songs)**

By Nicholas Douty

"Her lips were so near that what else could I do? You'll be angry, I fear, but her lips were so near," so begins this two-page encore-song, which has a dreamy swing in minor as its basis, as if a guilty lad confessed to his lassie's mother. It has many original points despite brevity, including an accompaniment which well sets off the verse. For high and low voice. "Man's Song" is for medium voice only, dedicated to Reinald Werrenrath, which gives some clue too as to its character. Power, dependence, poise, self-reliance, all are found in the music, which gives the musical tones to verses of notable sturdiness. The poet advises one to "Go, face the wind, the dash of the rain; go hungry and cold like the wolf, . . . you'll grow ragged and weary and swarthy, but you'll walk like a man," indicating that resistance breeds strength of body and character. All the music to this powerful verse is fitting, ending fast and rough, sustained in power.

(White-Smith Music Publishing Co., Boston, New York, Chicago)

**"A ROUNDUP LULLABY" and "WORK" (Songs)**

By Gertrude Ross

Once in a while a Reviewer is given musical numbers of such unusual nature that fervent desire is awakened to

try to do justice to them. Such is the case with these two widely contrasting songs, by the woman whose "Dawn in the Desert" made such a hit, Gertrude Ross. "Roundup Lullaby" is a cowboy's Night Song to the cattle, words by Charles Baxter Clark, Jr.; a little sketch of the cowboy on his horse, with long-horned Texas steers about him. It seems it is the custom for the cowboys on night guard to sing soothingly to the cattle, as they ride around the herd. The least noise might start a stampede, so great care is taken that nothing shall alarm the cattle; not even the creaking of a saddle. There is high originality in this song, something entirely new, with dreamy, soft, rhythmic music all through, in minor, but not at all sad; it is half darky music, with interlude "as if whistling." For high and low range voice; "To Clarence Whitehill."

"Work" is a "bird of another color," being a song of triumph; poem by Angela Morgan, with picture of a vigorous, manly American handling a big sledge hammer on a steel girder. It might be called the song of the real American, whether he be steel worker or Captain of Industry, such are the sentiments of the poem. "Thank God for the might of it, the ardor, the urge, the delight of it," etc.; all set to tremendously vigorous music, beginning in declaimed style, with free tempo, enthusiasm and spirit marking every measure of it. "With joy, with fire, with life, seriously, with warmth, majestically," are some of the terms employed in the directions as to expression. Heavy chord accompaniment in triplets continues throughout the song, which so finely echoes the American man's motto: "There's no fun like work." "To Anna Ruzena Sproutte;" for medium range, low E to high F sharp. A great song, a splendid song, a magnificent song, but for robust voice only.

(Carl Fischer, New York)

**"HISPANIA" (Piano)**

By Albert Stoessel

"Hispania," by Albert Stoessel. A set of four pieces for piano: "Seguidilla," "La Media Noche" (Serenade), "In Old Castile" (Minuet), "Jota." This composer is a thoroughly versatile musician. In the first place he plays the violin beautifully; in the second he conducts a band, orchestra or chorus equally well—he is director of the New York Oratorio Society, and in the third place, he composes excellent music. These are four attractive and effective pieces for piano, about the fourth grade in difficulty, in which use is made of the Spanish medium without recourse to the all too hackneyed idioms. The "La Media Noche" is particularly melodious and the "Jota" a lively, vigorous number that would be effective for any program.

"Glimpses," by Albert Stoessel, an effective setting of an attractive poem, religious in character, which works up to an excellent climax. Available either for a recital program or a church number, as which it would be especially useful.

(Carl Fischer, New York)

**WEBER'S "INVITATION TO THE DANCE"**

Contrapuntal Paraphrase by Godowsky

Contrapuntal Paraphrase by Leopold Godowsky of Weber's "Invitation to the Dance." Several years ago Godowsky made an elaboration for piano solo of this "Invitation to the Dance." Now he has taken the fascinating piece and made a contrapuntal paraphrase of it for two pianos. Not content with that he has added an optional accompaniment for a third piano. The work is dedicated to Guy Maier and Lee Pattison and its first public performance was given by them in a recent recital with Godowsky himself at the third piano. This is an amazing work. Without in any way beclouding the simple beauty of the original composition, Godowsky has taken its melodies and harmonies and woven about them a cloud of ingenious musical fancies which make the orchestral transcription by Weingartner, clever as it is, seem like child's play. What could be more clever and original than the cadenza—with the independent parts for all three pianos—which Godowsky has introduced between the introduction and the first statement of the waltz theme? There is an almost uncanny ingenuity displayed in combining the various themes with one another and with Godowsky countermelodies, as beautiful as the original, with which the paraphrase abounds. One notes, for instance (on page thirty), while the player of the first piano is playing the long diatonic scale passage in eight notes with his right hand and the principal theme of the waltz with his left, the player at the second piano performs the melody and accompaniment of the familiar singing theme and the third piano elaborates with arpeggio and short scale figures. Frequently there are no less than five independent voices going at once, yet the result is never merely confusion or noise.

The paraphrase is a really impressive bit of work no, more, however, than one expects from such a master as Godowsky. The success which it achieved proves that it is what it looks to be, one of the most effective ensemble concert numbers that has been produced for years. The score of the first and second piano parts is dated San Angel Inn, D. F., near Mexico City, Mexico, August 30, 1921, while the third piano part was completed at New York City on January 28, 1922. The complete score covers no less than seventy-four pages, with twenty-seven additional for the third piano. The only trouble with it is that it takes a thoroughly finished technic to play any

one of the three parts; so the most of us will have to be content to listen to its wonders or merely study them.

## BOOKS

(J. &amp; W. Chester, Ltd., London)

**"THE PIANO MUSIC OF CLAUDE DEBUSSY," by Alfred Cortot, and "SELM PALMGREN, LORD BERNERS, G. FRANCESCO MALIPIERO"**

(Miniature Essays)

These are little pamphlets. The Debussy work contains twenty-one pages of reading matter with no musical examples; the Palmgren, Berners and Malipiero biographies contain only five pages of reading matter and each one has a facsimile of a few bars of music in the handwriting of the composer. They are printed in English and French. Each one, also, has a photograph of the composer and a list of his compositions. They are useful little works of reference and should prove valuable to music clubs which are undertaking to keep up with the times—a little ahead of the musical dictionaries and "Who's Who." The following additional list of biographies is given: Granville Bantock, Arnold Bax, Arthur Bliss, Alfredo Casella, L'Ecole des Six, Manuel de Falla, Eugene Goossens, Gabriel Grovlez, John R. Heath, Josef Holbrooke, Gustav Holst, D. E. Inghelbrecht, John Ireland, Joseph Jongen, Paul de Maleingreau, Erkki Melartin, Ildebrando Pizzetti, Poldowski, Sibelius and Stravinsky.

(G. Schirmer, Inc., New York)

**"THE ORGANISTS GUIDE"**

A handy little volume with a graded and classified list of organ music selected from the publications of this house. Edward Shippen Barnes has revised the list with great care, so that any composition can be located with utmost ease. Mr. Barnes begins the classification with Easy Numbers, follows with Moderately Difficult to Difficult, alphabetically arranged according to composer. Every type of organ selection for every occasion is listed. The last pages are devoted to collections for Pipe and Reed organs. A most valuable book. This Guide will be sent upon request.

## NEW MUSIC

Carl Fischer Company, New York

"MAIA BANG VIOLIN METHOD" provided with original exercises and suggestions by the famous pedagogue, Leopold Auer, and based on his teaching principles. The book is divided into five parts, with both English and Spanish text. Part 1, (for first position only) is Elementary Rudiments; part 2, Continuation of Elementary Material (first position); part 3, Study of the Higher Positions, (second and third); part 4, Study of the Higher Positions (fourth and fifth), and the fifth, and last part, is Study in the Sixth and Seventh Positions. There are on the market today a great many excellent studies with all kinds of methods taught, so that it would seem a matter of individual training and choice on the part of the teacher which one to buy. The value of this book appears to be the concise and practical notations by Leopold Auer. Great care has been taken in the editing and Mr. Auer has given generously of his principles and vast experience.

Oliver Ditson Company, Boston

"CHARMS AND GRACES" and "FROM DAYS GONE BY," two short numbers for third grade work, by Charles Huerter. Published separately. Can be used as exercises or recital pieces.

"THREE FIRST GRADE PIECES IN C," for beginners, by Cecil Grant. Published on two pages with large notes.

"DANCING SHADOWS," a duet for first grade work, also by Cecil Grant.

"SONATINA IN G," third grade study by Alois F. Lejeal. Recital piece with pleasing melody or can be taught as an exercise in scales and fingering.

"CAPRICE," the same study as selection above. Companion pieces and should be taught together. Mr. Lejeal writes with the little artist always in mind.

G. Schirmer, Inc., New York

"CIELO E MAR," a new publication of the famous tenor aria from the opera "La Gioconda," with an English version by Dr. Th. Baker. A new edition of Schirmer's operatic anthology of celebrated selections edited by Max Spicker. It is needless to state that this is one of the most popular of tenor arias. Very necessary to all students' libraries.

"SUICIDIO!" the soprano aria from the same opera. New edition. Very useful when students do not own the score or a collection.

"THREE CHARACTERISTIC PIECES," for the piano by C. W. Krogmann. Second and third grade work. Published separately. Good teaching set.

"VOYAGE DE NOCES," suite intime for four hands by A. Buzzi-Peccia. There are five numbers in this collection of duets, for one piano, "En Voyage," "Enfin Seul!" "Douce Intimité," "Sur le Gazon" and "Petite Reception au Chateau." Published separately. Excellent recital numbers for third and fourth grade work. Something out of the ordinary in duets.

"DREAMING," a short song for the medium voice by Kenneth M. Murchison. Lyric by George S. Chappell. Students enjoy singing this type of song.

"VENUS," song for the high voice by Homer Grunn, words by Beatrice Irwin. An effective number for both artist and student.

Enoch &amp; Sons, London and New York

"THE COUNTRY DANCE," from the album "Beaux and Belles." The lyric is by Helen Taylor, who is well known for her many contributions and the music is by May H. Brahe, the composer of that charming song, "I Passed by Your Window." In the key of C, E flat and F. Concert number or for the studio.

M. Witmark &amp; Sons, New York

"A ROSE IN AUTUMN," a new song by Frederick W. Vanderpool to a lyric by Elizabeth Evelyn Moore. Short encore number written in the usual easy, flowing style that characterizes Mr. Vanderpool's compositions. He never has the bad taste to forget that he is writing for the voice, and with his music has a sym-

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"O ROBIN, LITTLE ROBIN," song by Frances McCollin. Dainty encore number. Better suited for the lyric voice. Dedicated to and sung by Frieda Hempel.

"MY FIDIL IS SINGING," song by Floy Little Bartlett. Encore selection.

#### Joseph Williams, Ltd., London

"MEADOWSWEET," a collection of six short pieces for beginners, by Olga Mills. First grade piano work. Nature subjects. Large notes.

"3 CHILD PICTURES," for the piano, by Harold E. Watts. First grade work. Large notes.

#### E. C. Schirmer Music Company, Boston

"NEW SCHOOL OF STUDIES," for the piano, revised by Louis Koppitz. This series is in three volumes. Preliminary, Elementary and Higher Elementary Grades. They are known as the Thumer-Koppitz studies belonging to the Commonwealth Library of Music. Just another good serviceable edition that is not unlike dozens of others of the same type. Matter of choice. M. J.

#### Erna Rubinstein Gives Shipboard Concert en Route to London

Daniel Mayer, concert manager, received word that Erna Rubinstein, the sixteen year old violinist who sailed for Europe on the S.S. Ryndam about two weeks ago, gave a concert on board ship in mid-ocean to the vast appreciation of her fellow passengers. Miss Rubinstein is now in London, where she will give several concerts before touring the provinces and the continent. She returns to America in the fall to fulfill engagements.

#### SUMMER SYMPHONY IN LOS ANGELES

##### Six Weeks' Season in the Great Hollywood Natural "Bowl," with Seats for Ten Thousand

Los Angeles will have its first open air symphony concert season at the Hollywood "Bowl," the natural amphitheater in the Hollywood foothills. The Community Park and Art Association is making final preparations to open the season July 9.

Sixty concerts will be given within ten weeks by an ensemble of sixty-five of the best members of the Philharmonic Orchestra of Los Angeles. Negotiations with eminent conductors, foremost among them Dr. Alfred Hertz, of the San Francisco Symphony, are well under way. F. W. Blanchard, manager of the former Los Angeles Symphony Orchestra, for many years actively interested in musical matters of Los Angeles, and Mrs. J. J. Carter, one of the most successful advocates of music as an essential community asset, are directing arrangements of the season, which is not connected with the winter concerts of the Philharmonic Orchestra of Los Angeles, except that the personnel of the players will be practically the same. The Hollywood "Bowl" season is being sponsored by the Community Park and Art Association, which owns the "Bowl," a natural stadium, by acoustic conditions and natural charm ideally suited for open air concerts.

#### Bryan (Ohio) Enjoys Three-Day Festival

Bryan, Ohio, June 1, 1922.—The seventh annual music festival took place May 2, 3 and 4, under the direction of Forrest A. Tubbs. To a festival chorus of one hundred voices, a festival orchestra of forty-five players, a municipal band of forty players and a grade schools chorus of four hundred voices, there was added the following soloists: Marjorie Schobel, soprano; Ruth Bruns, soprano; Eugene Christy, tenor; Olivet Mitsch, contralto; Albert Lukken, baritone; Edgar Beach, baritone; Dale Connin and Theodore Williams, trumpet; Doris Saunders and Mrs. Walter Gardner, accompanists.

##### FIRST CONCERT.

The program opened on Tuesday evening with a concert by the Municipal Band. Ruth Bruns and Edgar Beach were the soloists. Dale Connin and Theodore Williams, trumpeters, gave the duet "Adeste Fideles," a number which aroused much enthusiastic comment. Mrs. Walter Gardner was the efficient accompanist.

##### SECOND CONCERT.

The feature of the second concert, which took place Wednesday afternoon, was the presentation of Fletcher's "The Walrus and the Carpenter," by the fifth and sixth grades. The youngsters gave a thoroughly adequate and most enjoyable performance of this delightful work. The junior high school girls glee club gave a group of songs and there were also groups by the children of the first, second and third grades. The children of the second grade gave an English maypole dance and Gladys Briner pleased in a solo dance. Of particular interest was the violin class demonstration under the direction of Don. Wilhelm. The

accompanists were Florence Guisbert, Edythe Boothman and Helen Winegardner.

##### THIRD CONCERT.

Wednesday evening's program was presented by Marjorie Schobel, soprano and pianist; Olivet Mitsch, contralto; Eugene Christy, tenor; Albert Lukken, baritone, and Doris Saunders, accompanist. Molloy's "Kerry Dance" opened the program and the quartet from Verdi's "Rigoletto" closed it. Each of the artists had solo groups and pleased with the excellence of their singing.

##### FOURTH CONCERT.

The fourth concert, Thursday evening, consisted of three orchestral numbers and Rossini's "Stabat Mater." The orchestral numbers were the overture to Weber's "Euryanthe," the Boccherini minuet and the Schubert military march No. 1. Soloists for the Rossini work were those who had been heard the previous evening. They deepened the already excellent impression they had made and much favorable comment was heard regarding their work.

Special praise for the success of this event is due Director Tubbs, and the Business Men's Association of Bryan, which by promoting the festival demonstrated its acumen and interest in the city's welfare. F.

#### Suzanne Keener to Marry

Mrs. Henry Harbaugh Keener of N. S. Pittsburgh, Pa., has issued invitations to the marriage of her daughter, Suzanne Grace, at St. Luke's Lutheran Church in that city on Saturday evening, June 24, to Russell Barron Schmitt. Miss Keener is a member of the Metropolitan Opera and is under the management of R. E. Johnston for concerts.

cal matters of Los Angeles, and Mrs. J. J. Carter, one of the most successful advocates of music as an essential community asset, are directing arrangements of the season, which is not connected with the winter concerts of the Philharmonic Orchestra of Los Angeles, except that the personnel of the players will be practically the same. The Hollywood "Bowl" season is being sponsored by the Community Park and Art Association, which owns the "Bowl," a natural stadium, by acoustic conditions and natural charm ideally suited for open air concerts.

During the coming season there will be six concerts every week.

Programs are to be given Tuesday, Wednesday, Thursday, Friday and Saturday evenings and Sunday afternoons, for ten consecutive weeks. There will also be children's programs and sacred concerts. The repertory will be on an artistic level with the Popular Concerts of the Philharmonic Orchestra. Almost three thousand season ticket books have been subscribed, and arrangements have

been made to install seating accommodations for ten thousand listeners.

Acoustic conditions had been tested with most gratifying, in fact amazing, results when fifty thousand people attended the open air Easter sunrise concert at 5 o'clock in the morning, played by the Philharmonic Orchestra. Tests undertaken proved that even at the very fringe of the immense crowd the faintest nuancing of the strings could be heard clearly, while vocal solos, down to subtle shading of dynamics, remained unimpaired to the distant listener, as did enunciation. Stretching over fifty-five acres, the remarkable natural amphitheater can accommodate an audience of one hundred thousand auditors. Only thirty-five minutes' car ride from the heart of the city, and half or even less than that from the western suburbs of Los Angeles, public expression is hailing the proposed concert season as the first concerted movement toward a great civic open air art center, where all the arts, but especially music in concert and operatic form, as well as drama, will find an ideal setting.



THE HOLLYWOOD "BOWL," WHERE THE LOS ANGELES PHILHARMONIC ORCHESTRA WILL PLAY THIS SUMMER

Some of the 50,000 music lovers listening to symphony music at the Hollywood "Bowl," the magnificent natural amphitheater in the outskirts of Los Angeles, Cal., where an open air symphony concert season of sixty programs will begin July 9. The picture gives only a partial view of the immense audience and the wide expanse of the natural concert stadium, famed for its excellent acoustics and entrancing charm of landscape. (Inset, left): F. W. Blanchard, president of the Community Park and Art Association; (right): Mrs. J. J. Carter, secretary of the Community Park and Art Association. The large photograph is by Beam and the inset to the right is by the Hoover Art Studios.



## ARTHUR HACKETT BELIEVES AUDIENCES RESPOND TO TYPE OF SONG IF PRESENTED WITH SINCERITY

The test of a singer's artistic integrity comes when he begins a public career, according to Arthur Hackett, who knows whereof he speaks as he has slowly but surely risen to the rank of one of the foremost concert and recital artists in the country. In response to the request of the interviewer, he recently discussed some of the things that impede a public singer's permanent success and others that promote it.

"When I first began to sing in public," he said, "I was lured by the temptations that come to every singer who faces an audience. One of the most compelling of these temptations is the desire to 'put it over' through striking effects. To a tenor this temptation is especially enticing for it is so easy to attack the high notes with an exaggerated punch and then hold on to them until the audience holds its breath in amazement that the singer can sustain his so long. But the public responds to this and other exaggerations only for a time. Try such a stunt, for it is nothing more than that, over and over on an audience, and soon it will fall flat. For the public tires of these forced effects and wants emotion expressed through legitimate means.

"Such exaggerations affect a singer's technique until ultimately he loses control of it. And even without these exaggerations his technique is in danger if, when he begins his career, he is absorbed in his interpretations. It is next to impossible when first appearing before the public to be equally good as a singer and as an interpreter. For this reason one should aim first of all to give a good technical performance. Then, after a while, will come such command of technique that it is used mechanically, and all the thought can be given to the interpretation.

"Fortunately, I began singing in mixed programs and in oratorio," went on Mr. Hackett. "The oratorio experience was especially valuable, and it is a matter for regret that there are not as many opportunities along this line today as there were some years ago. One must not only be a musician to sing oratorio well, but must also have poise and unflinching command of phrasing and legato. Church singing is also good for beginners, as it requires many of the qualities necessary to good oratorio singing. On the other hand, too much of either is to be avoided as a danger to one's interpretative scope. But as a foundation both are invaluable.

"To go back to the pitfalls that in alluring disguise confront the young singer. One is the program pitfall. Through the exuberance of youthful confidence he places songs on his programs that are outside of his medium. We

have all done this, and those who come after us will do it. But every singer who is sincere realizes in course of time that he must not attempt to go outside of his vocal sphere. He can stay within it and still have an unlimited choice in his programs; for song literature is sufficiently large and varied to make this possible.

"But don't you have to consider public taste and cater to it in making your programs?" was asked.

"Only in the sense of making the programs good enough," was the quick reply.

"So you believe in the public?"

"Most assuredly. I believe, indeed I know, that audiences all over the country appreciate good music if given a sufficient opportunity to hear it. They respond to the highest type of song if the singer presents it with sincerity and fervor. Singers generally start their career with the idea that their audiences have much to learn from them. I can vouch for this from personal experience," said Mr. Hackett with a laugh. "And I can also vouch for the surprise that comes over the singer when he realizes that he has much to learn from his audiences. Those who don't realize this will fail to make good.

"When I first began to give recitals, if a song did not please, I thought the fault lay with the audience. But now, when this happens, I first ask myself what is the matter with my interpretation. I begin work on the song anew to find out. Sometimes I discover weak points in my singing of it. This always puts me on my mettle, and I bring all my intelligence to bear on the building up of these weak spots. And it generally happens that in the end my audiences like the song. Again, I find that the trouble is with my listeners. In such a case, I keep on singing the song until I have a public for it. But I have found it a safe course to look first to myself for the defect when a song fails to make an appeal."

To the suggestion that, having attained such a high place as a recital singer he must now be free from all the temptations that beset the beginner's path, Mr. Hackett said:

"A singer, no matter how great his reputation, never steps out on the stage before a new audience without knowing that he can win acclaim quickly through astonishing his listeners by various means. Whether or not he yields to this temptation is proof of whether or not his artistic integrity will stand the test of time. For it is this integrity upon which every permanent career in the recital field is built."

K. D.

## CHARLESTON'S FESTIVAL TO AID MUSIC ENTHUSIASM

**Avowed Purpose Seemingly Being Accomplished—This Year Excellent Soloists Aid Directors Major and Koch in Their Efforts**

Charleston, Ill., June 1.—One of the principal events in Charleston during the past month was the annual music festival, which took place May 4 and 5, under the direction of Frederick Koch. In connection with the festival some interesting facts were put forth in a paragraph entitled "Facts about the festival," which appeared in the program books as follows: "Established in 1920, the festival has grown each year in scope and interest. In 1920, only high school choruses were entered in a contest. In 1921, a contest for high school soloists was added—nine entries being made in that division and six in that for choruses. Solo prizes were won by Anna Louise Gumm, and LeRoy Gibbons, both of the Paris High School; first and second places in the chorus contest went to Paris High School and Martinsville High School. This year, the contests have not been increased, but an entirely new concert, given by a large chorus of school children, has been added to the program.

"The number of artists engaged for the principal concert has been increased from two to four, and effort has been made to make it even more attractive than the concerts of the past two years.

"It is the wish of the directors to make the festival genuinely helpful in fostering a music enthusiasm among the schools of this vicinity. To that end they invite from principals and music directors of the visiting high schools, and from others who may be interested, suggestions for its improvement and growth."

THURSDAY, MAY 4.

On Thursday afternoon a children's chorus, composed of pupils from the third, fourth, fifth and seventh grades of the Charleston public schools, and the third, fourth, fifth and sixth grades of the elementary school of the Teachers' College, with Edith Kensil conducting, and Ruth Major at the piano, were heard to advantage in four groups. There were about five hundred voices in the chorus and their work was a credit to their instructors. The assisting artists were: Elsa Diemer, soprano, and

Eugene Francis Dressler, tenor, with Frederick Koch pianist. Both artists were heard in solos and in the duet from "Carmen."

In the evening there was a massed chorus, consisting of student chorus from the Eastern Illinois State Teachers' College and a massed chorus from Teachers' College Chorus and Glee Clubs from visiting high schools. Ruth Major directed the work of these some four hundred singers, and did so with rare effectiveness. The soloists were Miss Diemer, Frieda Klink, contralto; Mr. Dressler and Graham Marr, baritone. In addition to a solo each, the four artists gave the quartet from "Rigoletto," the spinning quartet from "Martha," and Miss Diemer and Miss Klink were heard in the duet from "Aida."

FRIDAY, MAY 5.

On Friday afternoon the contests took place. Part one was devoted to the high school choruses, the girls' glee club of Marshall, the boys' glee club of Decatur, the girls' glee club of Paris, mixed chorus from Charleston, girls' glee club from Neoga and girls' glee club from Sullivan, participating. The second half of the program was devoted to high school solos, these including Charles Jenks, Bethel Lidey, Julia Verne Brown, Flora Seass, Burl Adams and Grace Kingston. The judges for the choruses were Miss Diemer, Mr. Dressler and Mr. Marr. These same, augmented by Mr. Koch, acted as judges for the solos.

Friday evening "The Princess Dorothea," a children's operetta in three acts, by Ruth Major and Frederick Koch, was presented. A program note stated that "The operetta makes no pretense to originality of plot, the aim has been chiefly to provide something that the children themselves should thoroughly enjoy doing; to give them a chance to play as grown-ups; to tell a grown-up story, inconsistencies and all, as they themselves might tell it." The cast included Edwin Thomas as the king, Mahala Hosney as the queen, Marguerite Irwin as the Princess Dorothea, Harold Sanders as Edward, Finis Swinford as Oswald, Lyle Henderson as the robber chief, Howell Myles as a policeman, Marjorie Digby as the dancer and Martha June White and Margaret McCarthy as pages at the court. There were also choruses of bill posters, servants, members of the robbers' band, ambassadors from the King Alfarone and citizens in general.

B. G.

## String Quartet Member Praises Hans Hess

Following is an extract from a letter received by Hans Hess, the eminent cellist, from Morrison Alsbury of the Alsbury String Quartet, with which organization Mr. Hess appeared in Des Moines (Ia.) on May 8, playing the Schubert String Quintet, and also a number of solos: "Many have told me that they enjoyed your cello playing more than that of anyone they have ever heard, and our estimation of your fine work is even more vital than theirs, as we could get all the fine points of your individuality and sympathetic interpretation. The quartet and I wish for you a great and prosperous future, as you have built up on so solid a foundation. We are sure that you will ever remain at the summit of your high ideals in the interpretation of the master works of the great composers." (Signed) M. Alsbury.

## Grace Savidge Sings at Harcum School

Grace Savidge, mezzo soprano, of Philadelphia, gave a delightful program of songs at the Harcum School at Bryn Mawr on May 14, accompanied sympathetically at the piano by Mrs. J. Milnor Dovey of Trenton. The program, well chosen, gave evidence of Miss Savidge's versatility and revealed a rich mezzo soprano voice, well trained and controlled. Several modern French songs were given. "L'enfant Prodigue," by Debussy, was ren-

dered with finish and an understanding of the poetical and mythical construction of Debussy's music. The French group was followed by several arias from "Samson and Delilah" and "Tosca," which received warm applause, not only for the artistic interpretation, but for the pure diction of the French and Italian. Miss Savidge is a member of the faculty of the Sutor School of Music, Philadelphia, and is a concert singer and lecturer. Charles W. Clarke, baritone, of Chicago, is of the opinion that Miss Savidge's lectures are very beautiful and instructive.

## CANANDAIGUA CHORAL CLUB'S SUCCESSFUL MUSIC FESTIVAL

**Mendelssohn's "Athalie" Given—Edith Baxter Harper, Alice Louise Mertens and Rae Potter Roberts Visiting Soloists**

Canandaigua, N. Y., June 6.—Another music festival of the Canandaigua Choral Club has become a lovely recollection and this season's event was triumphant to the extreme. Two excellent programs were made up of choral numbers and selections by the visiting artists, Edith Baxter Harper, soprano, and Alice Louise Mertens, contralto, both of New York; Rae Potter Roberts, mezzo soprano of the quartet of the Eastman School of Music at Rochester. It would be difficult to conceive better programs, arranged under the supervision of Jay Mark Ward of Canandaigua and Rochester. The chorus did excellent work under his direction and his interest and co-operation is a vital factor in the growth of Canandaigua, musically speaking. The Canandaigua Choral Club is engaged in a commendable effort for the betterment of music in the community. Its festivals always attract crowds from neighboring villages and cities.

MENDELSSOHN'S "ATHALIE" GIVEN.

The principal work studied this season was Mendelssohn's "Athalie," which was given at the evening performance. This biblical story provided reams of deserved praise with its opportunities, both for soloists and the chorus of nearly 100.

HARPER, MERTENS AND ROBERTS SOLOISTS.

The chorus was never heard to better advantage than in its new surroundings. This was the first music festival to be given in The Playhouse—Canandaigua's new theater. Bertha Pendexter Eldridge made an appeal with her dramatic readings throughout the oratorio. Previous to the oratorio the visiting artists rendered selections which gave great delight. Mrs. Harper sang "I Will Extol Thee," from "Elijah;" Miss Mertens, "O Rest in the Lord," from "Elijah." They also sang "Quis Est Homo," from "Stabat Mater," their voices blending well. In "O, Divine Redeemer" (Gounod), rendered by Mrs. Roberts, Isaac Weisenbeck, violinist of Canandaigua, assisted.

The afternoon program was equally good. The choral numbers were "And the Glory of the Lord" and "All We Like Sheep," from "Messiah;" "Great is Jehovah," by Schubert; "The Hymning Chorus," from Plymouth Tercentenary Pageant, and Chaminade's "Scarf Dance," arranged for women's voices by Charles Gilbert Spross. "The Hymning Chorus" was repeated by request at the evening performance. Mrs. Harper sang a well known group—"At Morn," by Boyd; "Rain," by Curran; "Butterflies," by Del Riego, and "Spring," by Henschel. As an encore she sang "Sweet Little Woman of Mine," by Bartlett. Mrs. Harper did exquisite work on both programs and her numbers were much enjoyed. Miss Mertens sang with intelligence and charm in her group—"Sink Red Sun," by Del Riego; "Danny Boy," an Irish folk song; "The Great Awakening," by Kramer and the "Spring Song of Robin Woman," from "Shanevics," by Cadman. This number was repeated by request in the evening. As an encore she sang a Negro spiritual. Mrs. Roberts displayed a voice of velvety smoothness in "Love, I Have Won You," by Ronald; "Homing," by Del Riego; "The House that Jack Built," by Homer, and "An Open Secret," by Woodman. A feature was the accompanying at the piano by Gertrude Hall Masten, of Canandaigua, who shared the soloists' enthusiastic applause. W. E. Abraham assisted at the organ. "The War March of the Priests," by pianist and organist, was one of the gems of the evening. The organ added considerable variety and tonal background.

The festival is an annual event in Canandaigua and already plans are being made for another year. The club has the active support of Mayor MacFarlane, Lulu M. Curtis (supervisor of music in schools), and local soloists, and may well be proud of its accomplishments. M. P. B.

## Letz Quartet's Reengagements

Daniel Mayer announces that the Letz Quartet has been reengaged for next season by the Brooklyn Institute of Arts and Sciences, the Institute of Arts and Sciences of Columbia University, and also for a series of chamber music concerts at the Educational Alliance in New York City. At least three concerts will be given in each of these series, in addition to the regular subscription concerts of the Quartet in Aeolian Hall.

## A Festival Appearance for de Horvath

Cecile de Horvath will give an entire piano recital on July 7 at the midsummer festival of the University of North Carolina. Mme. de Horvath is conducting summer classes in Chicago and has had many applications for enrollment not only from students in Illinois but also from post-graduates and teachers in Alabama, Ohio, Pennsylvania and Virginia.

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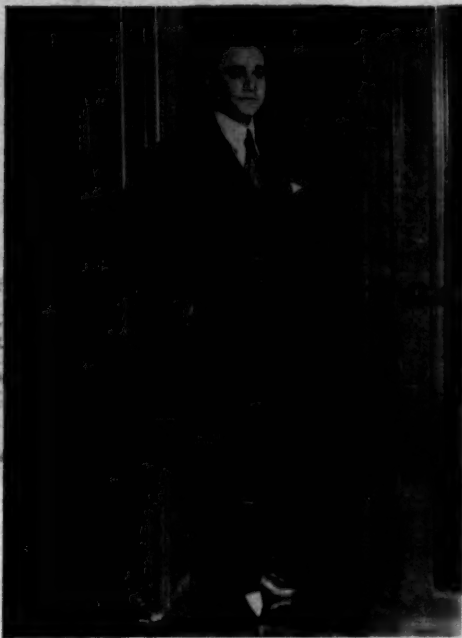




## OFF FOR EUROPE

where they will appear in opera. Florence Easton, Metropolitan Opera soprano, and her husband, Francis MacLennan, tenor, snapped on board the steamer on which they sailed recently. (Photo by Bain News Service.)

THE LATE PROFESSOR THEODORE LESCHETIZKY AND HIS WIFE, MME. GABRIELLE LESCHETIZKY  
This photograph was taken at Vienna in 1913. Mme. Leschetizky is now at the head of the Leschetizky School for piano in Paris.



## BENIAMINO GIGLI,

at the door of his stateroom on the steamship Conte Rosso, on which he sailed for Italy June 1. The photograph shows plainly that Gigli had suffered severely from the attack of rheumatism with which he was overtaken this spring. The favorite Metropolitan tenor sent a radiogram from aboard the ship when a few days out saying that he felt distinctly better from the sea voyage. (Photo by Bain News Service.)

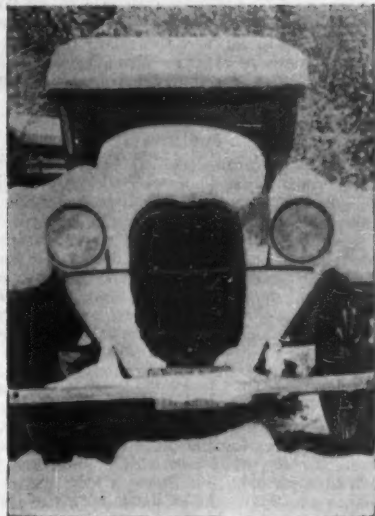


## HUGO RIESENFELD,

managing director of the Rivoli, Rialto and Criterion Theaters, pitches the first ball in the opening game of series of five between the Rialto and Capitol baseball teams, Interborough Park, June 4. Rialto won, 6-4.

## SPRING IN CALIFORNIA

Automobile belonging to A. Wilmer Oakes, Sacramento correspondent of the MUSICAL COURIER, caught in a fierce snowstorm in the high Sierras on May 8. Over two feet of snow fell on the party in less than eight hours.



## MARGUERITE NAMARA AS THAIS,

in which she scored a notable success, both in Chicago and New York, with the Chicago Opera Association. Mme. Namara is at present in Europe, where she is scheduled to give concerts in and around London. She probably will appear in opera in Italy before returning to America next fall.



## ROSA RAISA,

her father and Lazar S. Samoiloff (in center), just before Mme. Raisa left New York.





## JEAN SIBELIUS' "SCARAMOUCHE" SCORES EXTRAORDINARY SUCCESS AT ITS COPENHAGEN PREMIERE

Famous Composer's First Stage Work, to Scenario by Poul Knudsen, Presents New Art Form, a Mixture of Melodrama and Pantomime

Copenhagen, May 20.—"Scaramouche," the first dramatic work of the great Finnish composer, Jean Sibelius, has just had its first performance anywhere in our Royal Opera House. The piece, which its author calls a "mimic drama" and which, in content as well as in form, is strikingly out of the ordinary, had a remarkable success. Johannes Poulsen, the eminent Danish actor, as regisseur, surmounted the enormous difficulties of staging the work, and acted the title role in most superior manner. Much credit was given, also, to the Norwegian dancer, Lillebil Ibsen, wife of grand-daughter of the playwright, who appeared as a guest in the principal female rôle. Conductor Hoeberg directed the orchestra with energy and care, and the tasteful decorations, made by Kay Nielsen, a young Dane educated in the English school, proved most attractive.

### A NEW DRAMATIC FORM.

The text of "Scaramouche" is by a young Danish poet, Poul Knudsen, and the musical setting was completed by Sibelius about two years ago. It is a sort of mixture of melodrama and ballet-pantomime; some of the scenes are represented only by dumb-show and plastic groupings, but these are interspersed with stretches of spoken text. Especially the dramatic climaxes are supported by the word. This wholly new dramatic form aroused great distrust at first; Max Reinhardt refused to try his stage skill upon it; Michael Fokine, too, would not touch it. But Poulsen, to whom his countrymen are already indebted for some excellent dramatic and operatic mise-en-scenes, has made the difficult experiment. And he has achieved a great victory, though in order to do so he has had to revise the text materially and shorten it, to give the whole work the proper and effective form. The spontaneous applause of the première sufficed to prove that he had taken the right road.

### THE STORY.

The story of "Scaramouche" is briefly this: Leilon, a dreamer, gives a festival, of which his young, life-loving wife, Blondelaine, is the center of attraction. But the banal dance music does not satisfy her; a roving musician who happens to be passing along the way, Scaramouche, is dragged in with his troupe and made to play for Blondelaine's dance. Gradually she becomes intoxicated by the wild music, and dances more and more passionately, until the jealous Leilon throws Scaramouche and his companions out. But Blondelaine cannot forget him; she leaves the house and follows him into the forest, where she falls victim to his desires at once.

In the morning she returns, penitent, to the exasperated Leilon. She manages to soothe him, and he leaves in order to arrange a celebration of her return. In that moment Scaramouche sneaks back in order to tempt her once more. In her despair she stabs him with a knife and hides his body behind a curtain. But slowly a long stream of blood runs across the floor. As Blondelaine discovers this she becomes almost mad with horror; in her dance she slips in the blood-pool, falls and dies before the eyes of her disconsolate husband.

### THE MYSTICAL ASPECT.

What attracted Sibelius to this highly spiced text was no doubt the strong flavor of mysticism that adheres to it. The twilight of the soul, the fiendishly instinctive force, the trembling, mystic half-light of elemental life—in the interpretation of this Sibelius shows the sure hand of a genius. Numerous songs and orchestral works by Sibelius prove that, and especially his most famous composition, the "Valse triste," whose fundamental idea, by the way, is similar to that of "Scaramouche." (It originally belongs to the incidental music that Sibelius wrote for the Finnish drama "Kuolema"—Death).

### HIS FIRST STAGE WORK.

Sibelius has written other incidental music, but with "Scaramouche" he made his first attempt to compose a stage work all the way through. Thus he conquered his inherent dislike of dramatic music-forms. And with this work he created a ballet music that towers heavens above the average. A master in the mixing of orchestral tints, he has never worked so suggestively as here—always avoiding any sort of coarse effect. With the flashing comprehension of a genius he paints the irresistible power of tones which, mysteriously fusing itself with the sensual intoxication of a human being, makes a weak woman fall.

The more the action becomes removed from the banality

SIBELIUS' "SCARAMOUCHE"  
PRODUCED AT COPENHAGEN



(Oval): Jan Sibelius, Finnish composer, who has just completed his first work for the stage, "Scaramouche," a combination of pantomime and melodrama, at the age of fifty-six years.

(Left): "Scaramouche," Johannes Poulsen, with his accompanists, Lute and Flute.

(Right): Lillebil Ibsen, granddaughter of both Henrik Ibsen and Bjørnsterne Bjørnsson, as Blondelaine in "Scaramouche," and one of her admirers.

of real life and loses itself in the dark corners of the human soul, the more expressive and the stronger Sibelius' music becomes. Touchingly it delineates the hopeless mourning of the abandoned Leilon; with spookish horrors it paints the moon-white fairy wood, whither Blondelaine follows Scaramouche, to forget loyalty and honor in his arms. But positively uncanny is its power at the end, where a long pause of the orchestra is filled only with single, softly dropping beats of the drum: the heart of Blondelaine beating in fear, whom despair and the instinct of self-preservation have made a murderess.

### A DECISIVE SUCCESS.

Sibelius is victorious. His strong genius has once more taken us in its eagle flight to the highest heights of art. He has come late to dramatic music; next December he will be fifty-six years old. But his first throw was that of a mature musician, sure of his aim. The success of the performance was, as already said, decisive, and the management counts upon the work—although we are in the worst month of the season—as a drawing card of the first order. Other European theaters are already clamoring for "Scaramouche," and it is to be expected that it will soon begin a triumphal course through the world. FRITZ CROME.

### Illingworth Teaching in New York This Summer

Having completed his engagements for this season, Nelson Illingworth has decided to remain in New York and teach during the summer. This should be very welcome news to young singers as the distinguished Australian singer has something rare to impart in his unique song interpretations and above all treatment of English.

In this latter he has demonstrated—with what marked success all over the country. The columns of the Minneapolis Courier have already recorded—the dictum that the Musical Courier has always laid down, especially for young singers—that not only is English preeminently a singable language, but that the audiences want it. That you can hear every word Mr. Illingworth sings tells its own story and to emulate this should be the aim of every student.

### National Musical Managers Elect Officers

The National Musical Managers' Association, which consists of the most prominent of the musical booking offices in New York and other cities, held its annual meet-

ing for the election of officers at the Republican Club, New York, on Thursday, June 8, 1922. The following officers and directors were elected: Loudon Charlton, president, first term; R. E. Johnston, first vice-president, first term; Daniel Mayer, second vice-president, first term; Milton Aborn, treasurer, fifth term, and Catherine Baman, secretary, fifth term.

### Philharmonic Moves to New Business Offices

The Philharmonic Society of New York will move its business offices during this week from Carnegie Hall to the new Fisk Building at Fifty-seventh street and Broadway. Orders for seats for next season's Philharmonic concerts received at Carnegie Hall after the removal will be forwarded to the new quarters at Room 721, Fisk Building.

The Philharmonic's eighty-first season will open on October 26 at Carnegie Hall, Josef Stransky conducting. The society's series at the Metropolitan Opera House will open on Tuesday evening, November 24, also under Conductor Stransky. All the Philharmonic concerts in the latter half of the season will be conducted by Willem Mengelberg. The season's schedule of Philharmonic concerts at the Metropolitan Opera House provides for four performances on Sunday afternoons instead of two, as in last year, making eight Tuesday evenings and four Sunday afternoons in the series. The regular personnel of the Philharmonic Orchestra will include for next season one hundred and two players, ninety-seven of whom have already signed contracts.

### Gunster Delights Aurora

Following Frederick W. Gunster's appearance with Geraldine Farrar in Aurora, Ill., on May 22, the critics of the daily papers spoke most enthusiastically of his finished manner of singing and his fine voice as the appended excerpts would indicate:

"Frederick Gunster, lyric tenor, was an immediate and unqualified success and was received into the hearts of the audience wholeheartedly. His ability to draw a large audience in this city in the future will not be questioned."—Daily Star, May 23, 1922.

"Mr. Gunster has a remarkably fine voice and that the audience knew it was shown by the tumultuous applause. He has all the asset of the concert singer, voice, stage presence and perfect enunciation—indeed, his ability to send the story of his songs to his listeners amounts to complete artistry."—Beacon-News, May 23, 1922.

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## ACROSS THE COUNTRY

**Bellingham, Wash.**—(See "Music on the Pacific Slope.")

**Benton, Miss.**—On Wednesday evening, May 10, Hattie Belle Jackson, mezzo contralto, gave her certificate recital, assisted by Susie Lee Ewing, soprano. Both are pupils of Rebekah Ellison Johnston. An interesting program, which opened with the recitative and aria, "He Shall Feed His Flock," from "The Messiah," and closed with two duets, was presented. At the Yazoo County Agricultural High School members of the music department, of which Rebekah Ellison Johnston is director, gave a program May 20. Those who participated were Margaret Newman, Gertrude Swayze, Fannie Waller, George Stanley, De Witt Wright, Nelle Nabors, Mildred Brister, Susie Lee Ewing, Ethel Berry, Marguerite Sharbrough, Annie Louise Anderson, Margaret Guion and Hattie Belle Jackson. B. G.

**Boston, Mass.**—(See letter on another page.)

**Canandaigua, N. Y.**—(See letter on another page.)

**Chicago, Ill.**—(See letter on another page.)

**Denver, Colo.**—(See letter on another page.)

**Easton, Pa.**—The Carter, Jr., Republic of Redington presented at its twenty-fourth anniversary Cheesman A. Herrick, L.L. D., president of Girard College, as the speaker of the afternoon. Mrs. J. N. LeVan, violinist, played delightfully numbers by Mlynarski and Kreisler. Eudora Sedger, mezzo soprano, accompanied by Grace Suter, sang "Ah, Love But a Day" (Mrs. Beach) and "It's April in Killarney" (George B. Nevin). Both Mrs. LeVan and Miss Sedger were enthusiastically received and responded with encores. G. B. N.

**Greenville, Ala.**—Pupils of Mrs. P. V. Spier were heard in recital on May 12 at the Opera House. The opening chorus was Denza's "Merry Heart," followed by piano solos by Carolyn Thaggard and Zetta Reid; duet by Edwina Whiddon and Hazel Holmes; piano, Elizabeth Wilson and Marjorie Beeland; violin duet, Victor Buffington and Vincent Spier; piano duet, Lucille Dees and Mrs. Spier; chorus, "Sweet and Low"; piano, Clara Jones and Eleanor Earle Thaggard; violin, Elizabeth Bryan, violin quartet, Elizabeth Bryan, Laurie Cater, Elizabeth Poole, Mrs. Spier with Corinne Parish; piano, Eugenia Glass and Frances Marchman; flute, Robert Frazier; piano, Laurie Cater; Schubert's "Marche Militaire," Eugenia Glass and Corinne Parish with Elizabeth Bryan, Laurie Cater, Elizabeth Poole and Mrs. Spier (violin). J. P. M.

**Hartford, Conn.**—Under the direction of Ralph L. Baldwin, a concert was given by The Choir of the Hartford Public High School, Friday evening, May 26, at Foot Guard Hall. An excellent performance of Haydn's "The Creation" was given. The choir was assisted by Geraldine E. Merwick, soprano; Rulon Robison, tenor; Wellington Smith, bass; Rose S. Lishner and Ida H. Levin, pianists, and the high school orchestra, with Sadie R. Schwartz concertmaster. The patronesses included Mrs. Ralph L. Baldwin, Mrs. Herbert E. Belden, Mrs. Albert E. Carey, Margaret A. Dutting, Mrs. Robert C. Glazier, Mrs. Louis Goldschmidt, Mrs. William C. Holden, Mrs. William T. Hooper, Mrs. Clement C. Hyde, Mrs. Richard F. Jones, Mrs. R. Eston Phyle, Mrs. James D. Price, Mary L. Weaver, Mrs. Leon A. Wheeler. G.

**La Pine, Ala.**—The La Pine Music Club recently gave the following program at the school: introductory, by Mrs. F. A. Champion; "Mother Goose Jingles," by children; chorus, the club; trio, Mesdames Whit Athey, John Bradley and Velma Grissett; reading, Emma Throver; vocal solo, Mrs. Manford McRee; trio, Mmes. Ferman Spear, M. H. Bradley and Theo. Webster; quartet, Mmes. W. O. Bonham, Farley, Spear, Willie Jordan and McRee; reading, Mrs. S. E. Jordan; vocal solo, Mrs. W. O. Bonham; duet, Mesdames Clarence Champion and Ferman Spear; trio, Mmes. Velma Grissett, M. McRee and Mattie Pitts; piano solo, Lucy Webster; piano solo, Willie Jordan; piano solo, Ida Will Taylor; chorus, by the club. J. P. M.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Lowell, Mass.**—Reinald Werrenrath drew an audience which filled the spacious Strand Theater on May 11. The recital was for the benefit of the Tufts College endowment fund. There is little new in the way of praise that may be said of Mr. Werrenrath's beautiful voice, artistic intelligence and culture. The program was excellently chosen for the occasion, and Harry Spier at the piano increased its charm.

The reorganized Masonic Choir of fifty male voices, under the capable direction of Albert Edmund Brown, gave a varied program May 4 in Colonial Hall. Under Mr. Brown's training the choir has developed to a point where it was clearly justified in seeking a public test of its powers. The chorus was assisted by Clara Maentz, soprano.

Under the direction of Oliver David, choirmaster of St. Louis de France Church, a pleasing musicale was given on May 7. Mme. Louis Herbert Chalifoux and Georges and Marie-Anne Labranche were soloists.

On the following evening Theodor Botrel, French singer and poet, who is making a tour of America on a special mission for the Ministry of Education and Fine Arts of France, entertained a capacity audience in Colonial Hall. The French population of the city was well represented.

On the same afternoon the assembly hall at the State Normal School was filled, for the joint recital of two prominent resident musicians—Albert Edmund Brown, baritone, and William Heller, pianist.

The choir of the First Congregational Church, under the direction of Harry Hopkins, gave a capital performance of the operetta, "A Nautical Knot," or "The Belle of Barnstable," on May 10. Marion McKnight, one of the city's best liked singers, sang the leading role. Mr. Hopkins himself sang the principal tenor role. Hazel Tuthill, contralto, and Andrew McCarthy, baritone, were effective, and the chorus did uncommonly good work.

Carmela Ippolito, a young Italian girl of Boston, was the feature of a recital at the State Normal School, May 17, when her temperamental playing of an exacting list of violin numbers quite enthused her audience. She shared the program with Henry J. Clancy, tenor, of Fitchburg, who made an equally good impression. Ruth Boulger, of this city, was the accompanist for Miss Ippolito.

Colonial Hall was filled to capacity May 21 by parents and friends of the pupils of Louis Napoleon Guilbault. Assisting him were Alice Renaud, Bertha Brodeur and Eugene Guilbault (member of his staff) and Mrs. Henri Archambault, soprano, and Bernard Kopf, violinist.

The Y. W. C. A. Glee Club has again as its director Eusebius G. Hood, of Nashua, N. H., who is also conductor of the Lowell Choral Society. The club made an excellent impression at the annual concert in Kitson Hall, May 23. Assisting soloists were Etta Thompson, soprano; Earl Leadbetter, baritone, and Walter M. Smith of Boston, whose finely played trumpet solos were a feature of the program. Bertha Chapman Huse was accompanist for the club and Arthur C. Spalding for the soloists.

Advanced pupils of Loretta Mirault were heard in a piano recital, May 25.

The final concert of the series arranged by Inez Field Damon at the State Normal School, May 26, introduced the girls' glee club and orchestra in a varied program of instrumental and vocal numbers. As soloist the club had the assistance of Georges Laurent, first flutist of the Boston Symphony Orchestra, who played in masterly fashion. The quartet of the organization—Muriel Weatherhead, Ruth Smith, Daisy Precious and Ruth Boulger—gave several numbers in capital fashion. They recently made a decided hit at the convention of music supervisors, in Springfield, Mass. The orchestra, which has been developed entirely by Miss Damon, attained surprisingly good results.

Miss Damon, by the way, is to be the head of the music department of the new summer school to be established by the State at North Adams, Mass. As it is near her summer home she will thus be able to combine her professional duties with needed rest and recreation. S. R. F.

**Luverne, Ala.**—Mrs. W. I. Baxter entertained recently when a program was given by Mrs. W. B. Welch (pianist), Mrs. Roy Beall (vocalist) and Margaret Rogers (pianist). J. P. M.

**Memphis, Tenn.**—(See letter on another page.)

**Montevallo, Ala.**—Memorial exercises were held here recently in honor of Charles Calkins, former director of music. A tablet was unveiled by his little four year old son, Charles Calkins, Jr. J. P. M.

**Montgomery, Ala.**—The glee club of the Alabama Woman's College was presented on May 6 in a splendid program, given in the chapel. Margaret Stiles, teacher of violin in the college, was well received in her two numbers. The glee club, with Marion Neal, Esther Jones, Grace Griffin, Dorothy Patterson, Rowena Baker and Bertha Phillips, soloists, sang "Old Plantation Days." Mary Riley made a tremendous hit with her singing. Nell Williams of the music department played brilliantly Rachmaninoff's prelude in G minor; the sextet of the glee club

(Esther Jones, Celia Roebucks, Katherine Bonner, Audrey Galloway, Bertha Phillips and Bessie Mae Harold) sang songs by Taylor and Salter, but it remained for "Sunlight Vocal Waltz" (Arditi) to bring down the house. There are thirty-five members in the glee club, under the able direction of Mrs. McLean Borthwick, and Floride Rogers, accompanist. Two entertaining recitations were given by Margaret Byers.

At the Sidney Lanier High School auditorium, on May 11, Marie DeSanty Riedel presented her pupils in a concert for the benefit of the Red Cross. The singers were Meta Brasell, contralto; R. Bickerstaff, tenor; Frances Feagin, soprano; Alonzo Coley, baritone; Isabel Norwood, coloratura soprano; Georgia Wagner, lyric soprano; Marie Whiteman, contralto; Florence Peebles, soprano; Katie Stephens, contralto; Mrs. Frank Morgan, coloratura soprano; Mrs. Charles Ingalls, lyric soprano; Mrs. Weldon Doe, soprano; William Watts, baritone. Others appearing were Bessie Leigh Eilenberg and May Bell Schwend, accompanists; Lillian Jacobi, violin; Mr. Lunix, flute, and C. Gumpich, cello. The last two are from Birmingham. The orchestration was by Edwin Dicey of Montgomery. Two young singers made their first public appearances, Frances Feagin and Mrs. Frank Morgan, both of whom deserve much credit.

Montgomery boasts of a ninety-two year old pianist, Emily Virginia Semple, who sits in a wheel-chair, is interested in the happenings of the day and a constant reader of the world's happenings.

The soloists at the Pilot Club on May 3 were Katie Stephens, contralto, and C. G. Rollin, violinist.

"Love Smiled," words and music by John Proctor Mills, dedicated to Lucrezia Bori and Rosa Ponselle, was sung at a radio concert at the Atlanta Journal broadcasting station on May 4 by Genevieve Ketcham (formerly of Birmingham), accompanied by William Oliver Munn, a former piano student of Mr. Mills, who is with the G. Schirmer store in Atlanta.

Annie Dell McCann was soloist at a meeting held at the Settlement Home in North Montgomery, May 4.

Dr. J. E. W. Lord, the new organist at Temple Beth Or, also at the Strand Theater, is giving a series of fifteen minute organ recitals each Friday evening at the Jewish Synagogue. Dr. Lord is a member of the American Guild of Organists and also Fellow of the Incorporated Guild of Church Musicians of London, England.

The T. B. S. Quartet, accompanied by Milton Panetti, pianist, appeared before the Civitans, May 12, at the weekly luncheon.

Mumford De Jarnette, tenor, and Mrs. James Haygood were soloists before the Kiwanis May 9; Emily Smith acted as accompanist.

A meeting of the Sacred Harp Singers was held at the Court House May 7. Twenty-five counties of the State were represented and there were about three hundred singers, among the oldest being J. C. Hanson of Anniston (eighty-one years of age) and Mr. Champion of Troy (eighty-two years of age); the singing began about nine and lasted until four in the afternoon, with an hour for dinner, which was served in the Court House.

Lila Edwards Harper, assistant piano teacher at the Eilenberg Studio of Music, sailed from New York June 6. She will see the Passion Play at Oberammergau, the Mozart Festival, at Salzburg and then spend a month in Constantinople with her friend Lucille Parker, a former Montgomery girl, who is secretary to the American Ambassador, Admiral Bristol.

The following students of the Alabama Woman's College received certificates from the music department this season: Rosalee Reddingfield, piano; Ruth Ballard and Kathrine Bomar, piano; Zora Ellis of Jasper, diploma in piano, and Mary Riley of Tuskegee, diploma in voice culture.

Mrs. John Altschuler entertained the Montgomery Music Club on May 11. Montgomery's talented composer, Thomas Clanton Calloway, was presented in his piano works. He is a brilliant pianist and was heartily applauded after each number. Mrs. Frank Neely was soloist. John Proctor Mills gave a reading, Fanny Marks Seibels, violinist, played three numbers, and Mrs. Howard Gerrish sang a group for which Dora Sternfeld was the capable accompanist. Mrs. James Haygood, solo-accompanist of the club, played all of the other accompaniments in a masterly fashion. This was the final concert of the season.

Mary Riley, vocal student of Mrs. MacLean Borthwick, and Zora Ellis, piano pupil of Lily Byron Gill of the Alabama Woman's College, were soloists.

(Continued on page 38)

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### Louis Robert, Dutch Organist and Conductor

It is a pleasure to introduce to America a man of such splendid ability as Louis Robert, who was in Holland assistant conductor to Mengelberg, and who has a big reputation as organist and conductor in his own country, as well as Belgium, Germany and France. Here is what Mengelberg thinks of him:

I hereby certify that Louis Robert has assisted me for several years as chorus conductor and trainer, to my great satisfaction. He is an excellent musician, a first class organ player and a splendid accompanist. I can recommend him to every concert or choral society.

(Signed) WILLEM MENGELBERG.

New York, May 15, 1922.

Arnold Schönberg, in a letter dated April 4, 1921, thanks him for his assistance in producing the Schönberg "Gurrelieder," and Alphonse Mailly, Belgian Court organist, writes of Robert as an "artist of greatest distinction, a capable musician, who will fill any post in the finest way."

Programs of his organ recitals in various countries show that he plays the largest works written, including those of Bach, Liszt, Vierné, Guilman, Bonnet, Krebs, Dubois, Schumann, Wely, Gigout, Lemare, Best, Pierné, Widor, Mailly, Handel, Karg-Elert, Saint Saëns, de Pauw, Fresco-



LOUIS ROBERT

baldi, Borowski, Pachelbel, Franck, Buxtehude, Clerambault, etc. Berlin, Paris and Amsterdam indorse his organ playing in superlatives, as follows:

The soloist was Mr. Louis Robert. This organist possesses a staggering technical skill.—Le Matin, Paris, France.

Reger's toccata, Bossi's sweet, melancholy cantabile and Bonnet's Chant de Printemps were played by Robert in every respect admirably, so that the performer could be as satisfied by his success as the audience was pleased with the performance.—Berliner Borsen-Courier, Germany.

Louis Robert has shown with the performance of "Ein deutsches Requiem" that he is more than an excellent conductor, that he is able, whatever the requirements of either classic or modern scores may be, to fill his distinguished place in the world of art. Homage to Louis Robert.—Oprechte Haarlemsche Courant, Holland.

He has already appeared as soloist at Wanamaker Auditorium, when on June 3 he played Russell's "Bells of Beupré," the Bach fantasia and fugue in G minor, Mailly's andante, and Vierné's finale. In September he will appear in the Wanamaker organ concerts in Philadelphia, giving a program of works by Dutch composers and Brooklyn will soon hear him. Besides his organ virtuosity, Mr. Robert has conducted such important works as "The Four Seasons" (Haydn), "Elijah," "German Requiem" (Brahms), Beethoven's choral fantasia, and modern works. There is no question of his attaining high rank in American musical life.

### Jessie Fenner Hill Pupils in Recital

Jessie Fenner Hill, of the Metropolitan Opera House Studios, recently gave in her studio what she calls her "Experience Recital," which is one of the studio events of the season. Those students qualified to sing, but who have never faced an audience, are permitted the experience of the psychology of the "first time."

Built up from numbers given by the younger students, the program presented was interesting. Bernice Bouker (pupil of Elizabeth Bradish), assistant to Mme. Hill, sang "Voi che sapete," Mozart, and "Vous dansez Marquise," Lemaire. She was followed by Gloria Doyle, a young girl, who sang "The Little Grey Blue Dove," Saar, and "The Blue Bonnet," Russell. Both revealed voices of fine quality and promise. Norma Cromwell, dramatic soprano, gave "My Love Is a Muleteer," Di Nogeno; "Homing," Del Riego, and "Sonny Boy," Curran. Bessie Harris, coloratura soprano, sang "If Flowers Could Speak," Manazucca; "The Wings of the Night," Watts, and "Il Bacio," Ardit, which met with instantaneous success. Especially good was Miss Harris' singing of "Il Bacio."

The next group of singers included Georgia Moore in "The Open Secret" (Woodman) and "The Little House" (Pierce); Helen Hennessy in "Love's in My Heart" (Woodman) and "Sunrise and You" (Penn); Zella Harris in "Visai D'arte" (Puccini) and "The Golden Dancing Days" (Clarke); Dorothea Brand, contralto, in "Lullaby" (Scott) and "Song of Songs" (de Moya). Miss Brand showed fine advancement over the last recital.

Amelia Coleman and Mary Leard, contraltos, gave a contrast in the program by their rich voices, their numbers being respectively "The Light" (Vanderpool) and "The Last Hour" (Kramer); "The Old Mill's Grist" (Manazucca) and "Little Bateese" (Pierce). With fine effect did Miss Leard sing "Little Bateese." Grace Douglas, a second year student, sang "The False Prophet," Scott, and "Answer," Terry. Her cadenzas were clean and well given in the difficult aria, "Charmant Oiseau," by David. Irma Fenner deviated slightly from the usual form of the program by giving "Roi de Thule" from "Faust," Gounod,

with dramatic action. It was well received by the audience. Rudolph Fornell, baritone (pupil of Elizabeth Bradish), closed the program with a sympathetic rendition of "Vale," Russell; "My ain folk," Lennon, and "For dig Allen," Giehl. Lina Coen, who collaborates with Mme. Hill, was at the piano.

### Lester Donahue Active on Coast

Lester Donahue, the pianist, has been busy in and about his native city of Los Angeles the last few months. Among his recent appearances was a sonata recital in the Gamut Club Auditorium there when he and Roderick White, violinist, played a Bach-Schumann Preludium, the Brahms A major sonata and the Grieg C minor sonata. Mr. Donahue played the fifth Scriabine sonata for piano. The work made a tremendous and unexpected hit with the audience to whom it was new—it had never been played on the Coast before—and won recall after recall for Mr. Donahue.



LESTER DONAHUE, pianist, and Victor C. Winton at Santa Barbara between concerts.

The Los Angeles Times of May 17 said: "What primarily struck one about Mr. Donahue's rendition was its fine abandon. He was obviously not afraid of the difficult technical obstacles, and his fire and determination swept beyond the confines of mere notes and gave one a vision of the esthetic impulse—the picture."

So successful was the joint recital that it was repeated at Santa Barbara on May 28 and is also to be given in July at La Jolla, San Diego, Carmel and other Southern California towns.

Another success for Mr. Donahue was a recital at Santa Barbara on March 31 where he played compositions by Bach, Brahms and Liszt together with a group of modern pieces including "The Woman and the Nightingale" (Granados), De Falla's "Andalusia" and "The Island Spell" by John Ireland. Mr. Donahue's activities on the Coast are under the direction of Victor C. Winton, former New York manager, who now lives in Los Angeles.

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- Clara Deeks ..... Lyric Soprano.
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## GOTHAM GOSSIP

## NEW YORK EMPLOYING PRINTERS' ASSOCIATION COMMENCEMENT.

The beautiful auditorium of the Engineering Societies, West 39th street, was well filled to hear the sixth annual commencement of the school maintained by the New York Employing Printers' Association. E. F. Eilert, president, introduced the speakers, and was quite the central figure on the platform, notwithstanding the presence of such men as Dr. William L. Ettinger (superintendent of schools, New York); J. Linton Engle (president United Typothetae of America), and others. He named G. F. Kalkhoff as the founder of the school, who, with six of the school instructors, sat on the stage. Marie Prial (German-Irish extraction) was given the first prize, \$30, she reading her essay; Harold Roorbach won the second prize, \$25, also reading his essay; both received compliments from Dr. Ettinger. John C. Morrison, C. Frank Crawford and Einar Schatvet were likewise conspicuous on the program. Three numbers for a trio, composed of violin, cello and piano, were given by Bessie Riesberg, S. Furedi, and F. W. Riesberg, all these receiving warm applause. Mr. Furedi played "Souvenir" (Popper) and "Serenade" (Roever), with such expression and beauty of tone as to win the heartiest applause. Henry Chequer, a graduate in the salesmanship class, sang a sentimental song by Bendix and Gounod's "Vulcan's Song" in a pleasant manner, with excellent accompaniment by Anna Steele. A large audience attended and applauded each graduate as he or she received the certificate.

## EMMA THURSBY BACK FROM FLORIDA.

Emma Thursby has just returned from Florida, where she passed six delightful weeks, at her brothers' place on the Indian River. She was welcomed by a warm reception from her pupils, and a delightful surprise in the form of an immense box of flowers, from her former pupil, Geraldine Farrar, the order having been given the day of her farewell at the Metropolitan Opera House, to be delivered to Miss Thursby on her return from the South. The flowers were accompanied by a large autographed photo and a letter, expressive of remembrance of the time when Miss Thursby first took the promising young girl with such high aspirations to the Metropolitan Opera House, and whose predictions have been so happily fulfilled. Miss Thursby's plans for the summer are not yet definite.

## MRS. LEWIS W. ARMSTRONG PUPILS' RECITAL.

At Fort Washington Presbyterian Church, June 9, a program of thirty-six piano numbers was given by pupils of Mrs. Armstrong, the leading piano instructor of that vicinity. The pupils were of various grades, playing both simple and very difficult music. Certificates were given to the following graduates of the Armstrong Music School: Aline James, Frances Ellis Miller, Charlotte Lucille Jones and Dorothy Eleanor Travers. A feature of her course is the Treble Clef Club for Girls, which meets monthly, giving private musicales, studying the lives of musicians and playing educational musical games.

## FRATERNAL ASSOCIATION OF MUSICIANS MEETS.

The annual dinner of the Fraternal Association of Musicians, under the direction of the president, George E. Shea, held on May 23, at the Roma Restaurant, brought together a goodly number of members and guests to observe the closing monthly meeting, and to celebrate the twelfth anniversary of the organization.

Reports of the work showed a successful year, with increase in membership and good financial status. A lively interest has been manifested in the chief aims of the association—to promote the fraternal spirit amongst musicians, have monthly concerts of artistic excellence, and bring into recognition those who are earnest and worthy.

Plans for a larger scope and service have been outlined, and will be developed in the coming season.

## MARY DAVIS' ENGAGEMENTS.

Prior to sailing for Europe, June 23, Mary Davis, mezzo-contralto, filled engagements in Yonkers, Montclair and Orange, N. J. Miss Davis will return to New York in October after spending three months of study with Mme. Litvinne and M. Salignac in Paris. Her manager, Harrison Mather, has already booked several important engagements for the early part of next season, immediately after her return. She will give her annual New York recital in February.

## PATTERSON STUDENTS' MUSICALS.

Elizabeth Kelso Patterson presented five pupils in a musicale May 31. Estelle Leask sang beautifully four Spanish songs and two French songs which have not been sung before in this country. Florence Holland, a soprano with a very beautiful quality of voice, and Lillian Owens, soprano (youngest pupil), showed good voices. Agnes Grogan, contralto, has a voice of good range. Gwenyth Hughes, contralto, professional pupil of Miss Patterson, who has been heard in concert during the past year, and has two church positions, finished the program. The school will be open until August.

## KREBS' MUSIC AT G. A. R. MEMORIAL EXERCISES.

Stanley Walter Krebs' patriotic solo, "America, We Live for Thee," was sung by Baroness de Torinoff at the Memorial Day exercises of the G. A. R., Carnegie Hall. This singer has sung the song oftener than anyone and frequently leads the chorus, in which the audience joins. Gartland's Twenty-third Regiment band played "Songs of '61" and "World War Songs" and the national anthem was sung by Lester Testul.

## ARENS' RECITALS IN LOS ANGELES.

Friends of F. X. Arens, who is professionally active in Los Angeles, will read with interest of his giving "demonstration recitals" there May 12 and May 19. These were continuations of a series interrupted by his recent illness, several of his pupils giving illustrations. One of many years of friendship noted on an advertisement sent, "Mr. Arens seems a master at his profession, also very witty, sincere and earnest. Nevertheless he is a great joker."

## MELVIN CHARLES CARROLL MARRIES NORA KRONOLD.

Nora Kronold, second daughter of the lamented Hans Kronold, cellist, was married April 19 to Melvin Charles

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Carroll, a young business man of New York. The best wishes of all are extended to this young couple.

## DELMA HELENE CAPPOUILLEZ ARRIVES.

"Delma Helene Cappouilliez arrived on May 17, and we have been rushed ever since," so writes F. Reed Cappouilliez, who thus announces the arrival of their second child. He gave a song recital at Lake Minnewaska, N. Y., with Nan Fannerer, accompanist, May 22.

## AMY GRANT PUPILS GIVE MUSICAL MONOLOGS.

June 2 Miss Grant presented two pupils at her studio, Alma Kiddle, coloratura soprano, and Mrs. H. C. Tye, of Jackson, Miss., in musical monologs at the piano. Mrs. Tye has grown up in the South, and has collected and arranged numbers of colored melodies, as accompaniments for recitations. She will shortly enter the professional field under Miss Grant's direction.

## A. G. O. ANNUAL MEETING AND ELECTION.

The annual meeting and election of the American Guild of Organists took place May 31 at Christ Presbyterian Church, when the officers slated were elected. Afterwards a social was held and refreshments were served.

## CROOKS ENGAGED BY RUBINSTEIN CLUB.

Richard Crooks, the tenor, who has been engaged by Walter Damrosch for seven performances with the New York Symphony Orchestra next season, has just been booked to sing for the Rubinstein Club of New York at the Waldorf-Astoria during the course of the winter. Mr. Crooks recently returned from the Keene, N. H., festival, where he scored a notable success.

## B. &amp; O. Glee Club Concert

Announced as the first presentation in Baltimore, Franz Bornschein's "The Four Winds" was an attractive feature of the concert given by the glee club recruited from among the ranks of the employees of the Baltimore division of the B. & O. The program, rendered under the very able direction of Hobart Smock, proved an interesting one throughout and was well sung. The chief number, "The

Four Winds," is the part-song which won first prize in the competition offered by the Swift & Co. Male Chorus, Chicago, 1922. The composition is written in a descriptive manner, the mood of each stanza being carried effectively through the suggestion of the vocal writing and the colorful supporting piano part. The poem, by Charles Luders, is fanciful and its sentiment is beautifully outlined through the music chosen by the composer. J. Fischer & Bro., New York, are the publishers.

## Samoiloff Artist Engaged for Berlin Opera

Lazar S. Samoiloff, New York voice teacher, has received word from Sonya Yergin, soprano, who has been singing in Berlin, that she has signed a contract with the Volks Opera Company, under the management of Director Lange, at the Theatre des Westens, Berlin, for next season. She is guaranteed fifty to eighty performances during the season, and will open in "Il Trovatore" September 2, 1922.

## Gescheidt Singers in Radio Recitals

Frederic Baer, baritone, sang at Bedloe's Island, May 2, and Lucille Banner at Newark, May 28. Mr. Baer signed a contract as soloist in Temple Oheb Shalom, Newark, and has been re-engaged at the South Congregational Church, Brooklyn.

Lucille Banner, soprano, with her father, Michael Banner, violinist, were soloists at the Music Optimists' Club, Waldorf-Astoria Hotel, May 26. Miss Banner scored unusual success in a joint recital with Foster L. House, tenor, in the Stamford, Conn., Casino, May 28. Mr. House has been re-engaged as soloist at St. John's Episcopal Church, Larchmont, N. Y.

Betty Blythe, "movie" star and a pupil of Adelaide Gescheidt, is fast coming into fame. She is recognized as a star with unique talents, her voice and artistic singing being heralded with her distinct picture success. Miss Blythe recently sang in Philadelphia, where her latest picture was produced, also in Toronto, Canada. She also sang in connection with her pictures in St. Louis and Cleveland.

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## ACROSS THE COUNTRY

(Continued from page 35)

bama Woman's College, were presented in their diploma recital on May 12 at the college. Miss Riley is from Tuskegee, Alabama, and Zora Ellis is from Jasper, Alabama. The latter also received her B.A. degree and a teacher's certificate. The Woman's College has turned out many splendid musicians, among them Lottice Howell, now a pupil of Sergei Klibansky of New York, and Christine McCann, violinist, who has lately won marked success at the Chicago Musical College, formerly a pupil of Alexander Findlay of the A. W. C.

Dora Sternfeld's pupils were heard in a recital recently at her studio.

W. T. Edmondson, associate editor of the Montgomery Times, is the tenor of St. John's Episcopal Church.

George Hodges, organist at the Empire Theater, has been elected organist for St. John's Episcopal Church.

The two hundred and seventy-sixth recital of the Eilenberg Studio (Bessie Leigh Eilenberg, principal, and Lila Edwards Harper, assistant) was held at the studio, the following pupils being presented: Sylvia Monsky, Annie Holden Grimes, Margaret Fry, Mary Louise Duskin, Elizabeth Whetstone, Frances Toole, Mary Ella Boman, Jane Sawyer, Lucy Moulthrop, Carol Weil, Myrtle Ozmert, Elizabeth Beasley, Dorothy Kahn, Amanda Moon, Loraine Schlesinger, Letitia Allen, Caroline Haralson, Grace Behr, Frances Sellers, Marjorie Lobman, Terry Greil, Eleanor Fleming, Claribel Henderson, Odessa Carter, Marjorie Levy, Addie Chumley, Flora Frances Kirkpatrick, Sadie Wilson, Lawrie Bell Weil, Martha Forrest, Josephine Powell, Elizabeth Thorington, Mrs. F. A. Davis, Daisy Varner, Frances Stevenson, Estelle McGowan and Olive Gardner. This was the final recital for the season.

The City Federation of Clubs held its Reciprocity Day meeting with Mrs. Harry Houghton at Morning View. There was a chorus by the Montgomery Music Club, a solo by Mrs. F. B. Neely and a quartet by the Junior Choral Club.

A celebration for James A. Smith and I. A. McDaniel, two of the oldest in service on the Atlantic Coast Line R.R., was given by the Coast Line Quartet, composed of Messrs. Taylor, Harris, Moseley and Gray.

The Woman's College Sextet, Mrs. Borthwick McLain, director, appeared before the Baracca Class of the Baptist Church on a recent Sunday. Esther Jones, Katherine Bomer, Audrey Galloway, Bertha Phillips, Celia Roebuck and Bessie Mac Harrold, compose the sextet.

The primary and intermediate grades of St. Mary's of Loretto Academy presented a playlet called "Polly's Prank." A musicale program was given by M. J. Wilton, E. Manegold, C. Lyons, A. Page and W. M. Mock (piano), E. Milligan (violin), F. Trott (violin), A. R. Milligan, B. Pullen and C. McCue (mandolins), T. J. Harris, C. Keating, D. Downes, N. Downes and M. Streible.

A Mother's Day program was given by the Big Brother's Bible Class at the Grand Theater, the following furnishing the program: the Masonic Home Boys' Band; Mrs. C. Guy Smith, and a chorus of girls from the Masonic Home. The band of sixty-five boys was under the direc-

tion of Billy Hrade, the chorus under C. Guy Smith, and E. O. Schiffing accompanied.

Lottice Howell, a former pupil of Marie Von Gelder, but now a pupil of Sergei Klibansky, New York, was here as the guest of Mrs. McGehee. She has a two weeks' engagement at the Liberty Theater.

The Montgomery Music Club was entertained by Frances Hagen and her sister, Harriet Huber. Mrs. Hagen and sister are relatives of William Mason, the noted American musician.

A musical program was given at the Woman's Home by Mrs. E. E. Cobb, singer, accompanied by her daughter, Vivian Cobb. Laura Croom Hill played a violin number and Dora Sternfeld several piano solos.

Annie Dell McCann sang several solos at a recent meeting in North Montgomery.

Oscar Earle Saffold, director, and his sister, Marguerite Mayberry, organist, gave a concert on Mother's Day at the Old Ship Church. Douglas Mills, tenor, and the quartet contributed.

A fine Mothers' Day program was given by the Baracca Chorus of the First Baptist Church, composed of sixty male voices, under the direction of Thomas Clanton Calloway. The soloists were Mrs. F. B. Neely, Mrs. J. M. Starke, Walter Monroe and Hugh Wadsworth.

The Woman's Chorus has been organized by the Philathea Class of the Court Street Methodist Church and Mrs. C. Guy Smith is directress.

Mrs. Carter Cannon, nee Marian Auerbach, appeared before the Pilot's Club as soloist and gave great pleasure to all of its members.

Milton Panetti presented the following piano pupils in recital: Fredanna Little, May Axelrod, May Allison, Frances Talley, Irma Tichburn, Frances Avinger, Helen Ewing, Beulah Anderson, Dorothy Trost, Josephine Cooper, Florence Axelrod, Helen Morris. J. P. M.

New Brockton, Ala.—A musical program was given by Mmes. Phillips and Jones at the Baptist Church recently. J. P. M.

Opp, Ala.—An enjoyable students' recital was given by pupils of Annie Sigler. The medal offered by the Opp Study Club and Sesame Club was won by Fay Donaldson. An operetta, "The Rose Dream," was presented recently under Mrs. Sigler's direction. J. P. M.

Pike Road, Ala.—On April 30 the Baracca Chorus of the First Baptist Church of Montgomery gave an enjoyable musical concert here in the school auditorium, under the direction of Thomas Clanton Calloway. Mrs. F. B. Neely, Mrs. J. M. Starke, Walter Monroe and Hugh Wadsworth were the soloists. J. P. M.

Plattsburg, N. Y.—(See letter on another page.)

Rochester, N. Y.—(See letter on another page.)

St. Louis, Mo.—(See letter on another page.)

Samson, Ala.—A musical program was rendered by Katie Ruth Brunson (vocalist) and Adelaide Stevens (pianist) at a luncheon given by Jessie Brunson and Mrs. S. A. Beall.

Adelaide Stevens, pupil of Mrs. S. A. Beall, gave her graduation recital at the Grand Theater. She was assisted by Jason Pippin, vocalist, of Geneva, Ala. J. P. M.

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San Antonio, Tex.—The musical department of Bonn-Avon School presented the following pupils in recital May 10: Marion McCrory, soprano, who sang numbers by Chaminade and Godard; Mary Kroeger, soprano, who rendered songs by Ardit and Speaks; Lucille Johnson, violinist, who played a movement of a concerto by De Beriot and numbers by Bach, Handel and Mendelssohn, and Anna Hunter who read "The End of the Task" by Leusing.

The San Antonio College of Music and the Chaminade Choral Society offered a program of choral music, aesthetic dancing and a comedy drama May 11, as the fourth attraction in their series. The Chaminade Choral Society, Julien Paul Blitz, director, opened the program with a Belgian folk song arranged by Deems Taylor and songs by Carl Reinecke, R. Huntington Woodman and Wagner, all of which were given with the customary fine shading attacks and releases to which the public is accustomed from the baton of Mr. Blitz. Mrs. Blitz gave her usual capable support at the piano. Star Woodman danced gracefully "The Swan" (Saint-Saens), Mr. Blitz playing the number on the cello, accompanied by Mrs. Blitz. Nine small children, pupils of Kate Hymas, danced "The Blue Bird," with little Helen Rose Campton, solo dancer. "Neighbors," a rural comedy by Zonà Gale, directed by Mrs. James H. Bindley, formed the third part of the program. The cast included Mrs. Oscar J. Fox, Mrs. Bindley, Nora Duessen, Marie Watkins, Belle Cloonan, Juanita Baskin, Roy Herbert and Elma Luter. The program was decidedly enjoyable.

Ethyl C. Lobban, of the faculty of Westmoorland College, presented Margaret Wilson and Kathleen Hester in song recital May 12 at the college, assisted by Margaret Hazelrigg, pianist. Miss Wilson sang numbers by Handel, Schubert, Liza Lehmann and White; Miss Hester's selections were by Puccini, Harriet Ware, Phillips, Sans Souci and Denza. Both were accompanied by Miss Tobban. Miss Hazelrigg played a number by Rheinberger.

The Temple Beth-El Quartet—Mrs. L. L. Marks, Mrs. Guy Simpson, William Turner and Edward McKenzie—assisted by Mrs. Irvin R. Stone, soprano, with Frederick King at the organ, presented the sacred cantata, "Gallia" (Gounod), May 12, at the regular service of the Temple.

The Tuesday Musical Club, Mrs. Eli Hertzberg president, closed the season May 16 with the annual "Follies." The program this year took the form of a burlesque on the San Antonio Symphony Orchestra. Julien Paul Blitz, conductor, was portrayed by Gwendolyn Hornaday; Ben Newman, orchestra manager, by Mrs. O. F. Bordelon, Jr., and various other members of the orchestra by Floy Menger, Catherine Clarke, Sarah Karcher, Fern Hirsch, Alice Simpson, Mrs. Guy Simpson, Mrs. Fred Jones, Mrs. Edgar Schumach, Leonora Smith, Kathleen Moore, Effie Decuir, Evelyn Duerler and Kathryn Ball. Mrs. H. M. Madison portrayed John M. Steinfield, who conducted the orchestra for Mr. Blitz's cello solo during the regular season. Soloists who appeared during the season were portrayed by Josephine Hornor, Catherine Clarke and Gwendolyn Hornaday. The committee who arranged the program consisted of Mrs. Hertzberg, Mrs. Lawrence Meadows, Mrs. Guy Simpson, Mrs. Fred Jones, Mrs. Edward Sachs, Mrs. Alfred Duerler and Alice Simpson. A luncheon followed the program with Mrs. Hertzberg as toastmistress. Rafaelo Diaz of the Metropolitan, who is an honorary member of the club, and his mother were honor guests. The guest prizes for ladies won by Mrs. Clifton George, Mrs. Stanley Winters, Mrs. H. M. Madison, Mabelle N. Williams, Mrs. Jack Lockwood and Sarah Karcher. These gifts are given each year by Mrs. Hertzberg.

Bessie Belle Andrews presented Gladys Morrison, soprano, and Kathryn Buchner, contralto, in recital May 16, assisted by Jo Beth Canfield, violinist.

Pauline Stippich presented twelve of her pupils in piano recital May 17, assisted by Juanita Baskin, reader.

Charles Cooper, pianist, and Elinor Whittemore, violinist, appeared in recital May 17. The Chickering Ampico played the accompaniments for Miss Whittemore and Mr. Cooper demonstrated the recording of the Ampico in the usual manner.

The Beethoven-Liederkrantz Chorus, Henry Jacobson, director, gave an enjoyable program May 18, assisted by Elizabeth Hein, contralto, and Ethel Crider, pianist. The chorus sang "Onnipotence" (Schubert), with incidental solo by Harry Schwartz; "Viennese Waltzes" (Strauss), with Eleanor Mackensen at the piano; other numbers, given a capella, were by Attenhofer, Brahms, Jacobsen and Buck. This organization is a fine singing body; the volume of tone is excellent, and sombre and gay effects were easily obtained under the musicianly conducting of Mr. Jacobson. Miss Hein sang with mellow and pure quality of tone, songs by Sibella, Schubert, Schumann, Cotes, Brahms and Beach, accompanied by Mr. Jacobson. Miss Crider played with good tone and splendid technic, the tuneful "Caprice Espagnole" (Moszkowski).

At the meeting of the Conopus Club (a men's club) held May 19, Lieutenant M. Neal of Camp Travis explained and demonstrated the process of "listening in" on a radio concert. Following this, David L. Ormesher, tenor, and Eleanor Mackensen, pianist, gave a short program.

Lorene Schumann and Mary Nourse, pianists (pupils of John M. Steinfeldt), and Lucile Holekamp and Jane Agnew, readers, appeared in recital at St. Mary's Hall (a school for girls), May 20. S. W.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

Spokane, Wash.—(See "Music on the Pacific Slope.")

Troy, Ala.—The U. D. C. held a Memorial at the elementary school, with Mrs. H. L. Mellen, of Livingston, as chaplain. Herman Moll rendered the Bach-Gounod "Ave Maria" on the violin. Tributes were paid to a number of Daughters who passed away during the year; Mrs. S. A. Williams sang Geoffrey O'Hara's "There Is No Death," and a quartet sang "Crossing the Bar," Barnby.

Hermann Moll, efficient instructor of violin, presented the following students in recital on May 10 at the high school auditorium: Helen Wright, Wilson Bibb Folma, Thelma Hollingsworth, Hermann Sacks, Herman Youngblood, Elizabeth Gibson, Rex Ballard, Allie Carroll Murphree, Julia Knox Folmar, Lorena Burks, Percy Smith, Julian Burr Sawtell, Elizabeth Selman, Thelma Grantham, Ethel Heath, Edward Carroll, Julia May Alfred, Lucille



Radney, Ingram Scarbrough and Joseph Carroll, with Mrs. Luther Smith and Madye Heath accompanists.

The twenty-sixth annual convention of the U. D. C. was held here recently. Among those who took part in the program were Mr. and Mrs. Luther Smith, Mary Selman, Mrs. Eugene Murphree, and the Music Study Club chorus. A march composed by Kate Malone Parks Wood was given hearty applause. She is one of Troy's best known piano teachers. The U. D. C. chapters of the State have accepted the march to be played at all future chapter meetings.

The classes of Mary Selman, Nelle Murphree and Mrs. Paul Kennedy were presented in a recital at the school auditorium.

Reciprocity Day was held by the Federated Clubs of the city on May 15. Mrs. Luther Smith and the Music Study Club furnished the musical program.

**Tuskegee, Ala.**—When Mrs. T. J. Burke entertained a musical program was rendered by Mrs. Frank Conner (instrumental solos) and a solo was sung by the hostess.

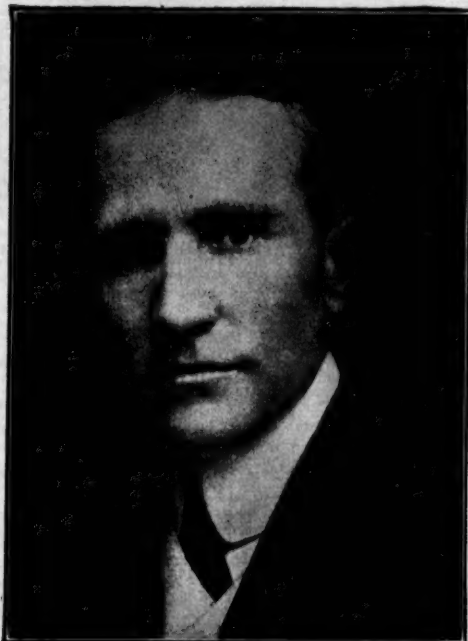
**Union Springs, Ala.**—Miss House entertained the Music Study Club, with Mrs. Cowan Dawson as leader. A journal review was given by Mrs. Chris Gholson, piano solos by Mrs. Sam Caldwell and Mrs. Edgar McKay and vocal solos by Mesdames F. W. A. Bosch and H. C. Crittenden.

The Service Star Legion offered a program recently. Especially interesting was a violin solo by Josephine Strickland.

**Worcester, Mass.**—(See letter on another page.)

### New Plans for Warren Ballad Concerts

Frederic Warren, founder and originator of the Warren Ballad Concerts, in an interview with a representative of the MUSICAL COURIER, expressed himself as follows: "Several new policies will mark the fourth season of the Warren Ballad Concerts. The steady growth of song recital rendered by several artists instead of one, compelled me to secure larger quarters. Carnegie Hall was, therefore, chosen where six Saturday evening concerts will be given



FREDERIC WARREN

commencing November 4, 1922, and ending April 14, 1923. Popular prices will prevail, ranging from 25 cents to \$1.25. There will be 500 parquet seats at a subscription price of \$6 (including tax) for a series of six concerts where one may hear thirty standard artists in programs of the most interesting songs of the day."

Mr. Warren furthermore stated: "Another feature of importance is the first performance of new songs rendered entirely in the English language, which means new songs written to English texts, but it may also include songs for which new and adequate translations have been made. All songs presented must, however, conform to the slogan for the concerts: Not to render popular songs, but to render good songs popular, as well as to the generally and broadly accepted term Good Music. Great care will be exercised in arranging programs for performance, which will include ensemble numbers, classic songs, folk-songs, ballads, etc. I shall co-operate with American composers desirous of submitting their new songs, and for this reason have decided to remain in New York throughout the entire summer arranging my programs for next year's concerts, selecting artists and to carry out the ideals involved in giving such a series of concerts."

In conclusion Mr. Warren said: "I do not believe in the star system, either in opera or concerts," but contradicts himself by stating that all of his artists, in their way, will be stars, for each one will bring some rare quality to the concerts, and quotes from "The Renaissance" by Walter Pater: "Besides great masters, there are a certain number of artists who have a distinct faculty of their own by which they convey to us a peculiar quality of pleasure which we cannot get elsewhere."

### Interesting Recital by Virgil Students

A piano recital was given at Rumford Hall of the Chemists' Club on the evening of June 2 by artist students in the class of public performance of the Virgil Piano Conservatory. It was a most interesting as well as instructive recital, for the Virgil piano technic was illustrated on two tekniklavers. Bravura arpeggios were played at a velocity

of 1,408 notes a minutes; arpeggios in sixth, 576 notes a minute; interlocking chords, chromatic order, 480 chords a minute; octaves in fifths, C harmonic minor, 640 notes a minute, etc., and to prove the accuracy of the performers many of the exercises also were played on the piano. Those taking part in the program were Anna Farer, Evelyn B. Burton and Ida Iacapraro, all of whom were given due appreciation on the part of the audience for the brilliancy and strength with which they played, and also for the interpretative ability shown in compositions by Mendelssohn, Chopin, Grieg, Rubinstein, Liszt and other composers.

### Portanova Pupils in Recital

Vincenzo Portanova, well known Italian vocal teacher, presented ten artist pupils in recital in the Astor Gallery, Hotel Waldorf-Astoria, New York, on Saturday evening, June 3. The participants, without exception, revealed unusually fine training in tonal emission as well as in interpretation.

The program, which consisted mainly of operatic arias, opened with the "Inflammatus" of Rossini, effectively sung by Anna Hartling and a chorus of Mr. Portanova's pupils. Miss Hartling later sang an aria from "La Gioconda," Ponchielli. Her excellent work won instantaneous recognition. William Flidner sang "Amami" by Denza, rendering it artistically. Minna Eidt came next with the pastoral from the opera "Rosalinda," Verracini. Her beautiful voice and clear diction won for her much sincere applause. Adele Abrams was heard to excellent advantage in Leoncavallo's "Mattinata."

Frederick Jagel, a young tenor who has studied with Mr. Portanova several years, scored a decided triumph with arias from "Carmen" and "L'Elisir d'Amore," Donizetti. His beautiful, well trained and sympathetic voice was enthusiastically applauded. He was obliged to give two added numbers. Stella Moritz sang with much charm an aria from "La Bohème," Puccini.

Ethel Pick won the approval of the large audience by her finished rendition of an aria from "La figlia Reggimento," Donizetti. Eva Bergonzi sang with much warmth and intelligence "Vissi d'Arte" from "Tosca," Puccini. Edith Milman won admiration for her delightful rendition of Denza's "Li tu M'Amassi. Carol Droge sang the ballatella from "Pagliacci," delightfully.

Two duets were rendered, "Nozze di Figaro," Mozart, and "Il Guarany" by Gomez, the first sung by Minna Eidt and Ethel Pick, and the second by Anna Hartling and Frederick Jagel. In both of these numbers the blending of the voices was admirable. Following each of the solo numbers, encores were demanded. The finished and highly artistic work of the students reflected great credit upon Mr. Portanova.

### Opera Society Summer Work

The Grand Opera Society of New York, founded 1919 by Zilpha Barnes Wood, Mus. Bac., announces summer sessions, with rehearsals Thursday evenings and Tuesday afternoons during the season. By joining this society one can gain operatic repertory, experience in acting, and eventually appearances before city audiences. The society has had many successful engagements in the past, and has been endorsed by leaders in the musical world. Mrs. Wood will come in from her summer home, Sea Gate, three times weekly for the coaching of ambitious summer students. Last year they produced standard works, such as "Martha," "Faust," "Carmen," Cavalleria Rusticana, and "I Pagliacci." This society has also given performances for clubs, schools, churches and hotel entertainments. A few endorsements from leading authorities read as follows:

I wish your undertaking every possible success.—Walter Damrosch.

I am in sympathy with the aims which the Grand Opera Society of New York seeks to further.—Otto H. Kahn.

The Grand Opera Society of New York deserves the aid of Americans who desire to bring broader opportunity to young singers



THE GRAND OPERA SOCIETY, photographed in a scene from "Pagliacci."

for practical experience and to further the presentation of Opera in English for all.—Izeta Mac McHenry.

These young singers use the English language and they work earnestly, with unflinching enthusiasm. At the most recent meeting, excellent work was done by Belle Fromme as Carmen, Lydia McGregor as Micaela, Wm. Tucker as Escamillo and J. S. Green as Valentine in "Faust".—Leonard Lieblich.

### Harlings Off for Europe

W. Franke Harling, composer, and Mrs. Harling are sailing for Europe June 17 on the steamship Rotterdam. They will spend the summer abroad, Mr. Harling engaging in musical work at first in Belgium, going later to Germany.

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## OPINIONS OF THE PRESS

### Gerhardt Scores in Three London Appearances

Elena Gerhardt sang an all-Brahms program at her third London recital on May 11, and on the 18th she gave her fourth concert there this spring with a Hugo Wolf program. As in her recitals in March, Miss Gerhardt attracted packed houses that left no doubt as to her popularity and drawing power in London. She appeared again on the evening of May 18 in a monster charity concert at Albert Hall. Of her Brahms concert, the London Morning Post said:

For the third time this season Londoners showed their appreciation of Madame Gerhardt's singing by crowding to Queen's Hall yesterday afternoon. For those who are habitual listeners the recital set a standard by which aspirants could be judged elsewhere and at other times; for the aspirants themselves—such as had the good sense to be present—it was a lesson more valuable than many on which their guineas had been spent. The program would have run to tedium in the average singer's hands, for Brahms easily outstays his welcome, but it revealed this singer at her best. Brahms excels in quiet, long-drawn melody, and so does Madame Gerhardt. While she was singing "Immer leiser wird mein Schlummer" and "Feldinsamkeit" her art rose far above comparison with the empirical methods that pass current today. It is this perfect control of the breath, the emission of tone, the quality of the tone and its moulding into smooth phrases that will never be attained by short cuts in training. Her melody in "Am jüngsten Tag" had the subtle inflections of good violin playing. And so on, through three groups of Brahms. One's objections to "encores" were silent in the case of "Das Mädchen spricht," for not only was the singing an exhilaration, but Paula Hegner made it a perfect bit of accompanying, alone worth the repetition.

### Mme. Leschetzky's European Successes

Marie Gabrielle Leschetzky, the Polish pianist and director of the Leschetzky Institute of Piano, 47 Boulevard Berthier, Paris, has returned to Paris after a series of concert triumphs in the leading Scandinavian and German cities



MME. LESCHETIZKY

where she won the highest tributes from both public and critics. Mistress of all styles from the strictly classical through the romantic and moderns, she is peculiarly adapted by race and heredity to interpret the music of Chopin, being a direct descendant of Jules Fontana, an intimate friend of Chopin and editor of many of his posthumous works.

The following excerpts from press notices speak for themselves:

The Chopin group was interpreted as only one of the greatest artists are capable of doing. It was not only the tenderness and poetry of Chopin which were revealed to us, but tenderness and poetry blended with an intensity and power, the power inseparable to the Polish genius.—Hjalmar Borgstrom, Christiania.

Chopin is the composer nearest her heart and has few secrets from her. Her art and personality are characterized by an aristocratic reserve and aversion to all commonplace and noisy effects which unfortunately have created more than one world reputation. Never endeavoring to intrude her own personality, she gives her entire effort to penetrating the mystery world of the great tone poets, and dedicates herself and her art to their worship. She comes as a messenger from a finer and nobler world at a time when we have greater need than ever before of the purifying influence of art and music.—Gerard Schjelderup, "The Urd," Christiania.

A pianist poetic and spiritual.—"Politiken," Copenhagen.

A musician predestined for the piano, masculine force, rhythm, energy and temperament, breadth of conception.—"National Tidende," Bucharest, Roumania.

A style of purity and classic nobility, the technic of a virtuoso, an execution clearest and as finely chiseled as a jewel, intense musicianship, remarkable agility, all placed at the service of a profound sentiment poetic and human. All this gave a mastery performance to the Chopin F minor concerto whose vast melodious genius this great artist interpreted with ineffable beauty. Marie Gabrielle Leschetzky is more than a musician, she is a musical soul and being.—"La Roumanie," Bucharest.

As an interpreter of Chopin she transcends all the great artists within our memory.—"Neue Augsburger Zeitung," Augsburg.

She is not only an artist but a human soul who expresses in music her innermost being.—"Schwabische Volkszeitung," Stuttgart.

### Superlative Praise for Flonzaley Quartet

Following are some English press comments on the London concert given by the Flonzaley Quartet on April 21:

The principal difficulty experienced in writing about the Flonzaleys is to find a new way of saying once again how superlatively, and incredibly good they are.—Westminster Gazette.

When the musical profession is strongly represented in a concert audience, something of superior quality may be expected. The augurs were correct when the Flonzaley Quartet made their first appearance this year. They truly had ideas to communicate to the British chamber-music players who were listening, although the ideas were such as to embody a greatness of style more readily felt than analyzed. There was always the great master manner with a graduate technic grounded as an instinct.—Morning Post.

The visits of the famous Flonzaley Quartet are always events to

lovers of chamber music. Perfect ensemble, a beautiful tone, and beauty of interpretation—one can always rely upon the Flonzaley players to display these qualities in everything they interpret.—Daily Chronicle.

The Flonzaley Quartet made one of their none too frequent London appearances. They had the full audience that was to be expected, seeing their well-established fame for string playing as smooth and sweet as the whole world today can show.—Daily Mail.

Their playing is strongly characterized by an intense suavity, a velvety smoothness and a luscious beauty of combined and individual tone. The manner certainly is masterly and authoritative.—Daily Telegraph.

### Malkin Shares in Success of Farrar Tour

Joseph Malkin, prominent cellist, formerly first cellist of the Chicago Symphony Orchestra, has been scoring heavily on tour with Geraldine Farrar, coming in for a large share of the success of the concerts. The excellence of his playing is emphasized in the following press tributes:

Of the artists appearing, Mr. Malkin, through his fine tone and noble musicianly playing, was the most interesting. He played the Lalo number with great taste, and after "A Song of India," from Rimsky-Korsakoff's "Sadko," and Poppo's "Hungarian Rhapsody," was forced to play two extra numbers.—Minneapolis (Minn.) Journal, May 13.

Mr. Malkin played two groups. He is head of the cello section of the Chicago Symphony Orchestra, under Frederick Stock, which is quite a sufficient guarantee that his performance would be exceptionally fine. It was all of that; indeed, he scored something that very nearly resembled an ovation.—St. Paul (Minn.) Pioneer Press, May 13.

The third of the trio of artists was Joseph Malkin, who played his cello with strength and assurance. There was nothing of the sweetly sentimental in his numbers, but they did abound with a vigor and freshness that was as gratifying as a brisk breeze.—Rockford (Ill.) Register-Gazette, April 28.

Another artist who won approbation was Joseph Malkin, cellist. Mr. Malkin has for many years been first cellist with the Chicago Symphony Orchestra and is an artist of marked ability. His playing revealed him a true artist, who has attained a perfection seldom encountered. His marvelous tones and phrasing and the dexterity of his left hand were notable.—Rockford (Ill.) Morning Star, April 28.

Joseph Malkin gave two groups of cello numbers. His "Song of India" and "Hungarian Rhapsody" drew such a hearty applause that he responded to an encore by playing Beethoven's "Minuet." But again the audience was insistent, and after five calls he returned, playing "Träumerei." Tones so deep that it was almost impossible to hear them, yet with all the plaintive sweetness of a high violin tone, came forth as the artistic Malkin drew his bow across his great cello. Nor was it his dreamy playing alone that showed his skill, for with a nonchalant flourish he could draw forth the merriest and lightest of tones.—Ragone (Wis.) Journal-News, May 22.

Joseph Malkin, cellist, made a splendid impression. His rendition of "The Song of India" and "Hungarian Rhapsody" won him spirited applause and forced him to play an encore. Malkin's playing was pleasing and his choice of selections was excellent.—Green Bay (Wis.) Press-Gazette, May 10.

### Alice Gentle Delights Pittsburg, Kan.

On April 27, Alice Gentle sang in Pittsburg, Kan., and the appended notices were the result:

Registering a winning personality and beautiful voice in the very soul, it seemed, of her audience, Alice Gentle, dramatic mezzo soprano, scored perhaps the greatest hit of any artist who has appeared in Pittsburg, with a recital last night in Carney Hall, sung and enacted in a manner that attested the unusual versatility of a truly great singer. The manner in which Miss Gentle captivated her hearers was remarkable. Rarely does an artist so completely win the accord of those who sit and judge as did Miss Gentle.

The audience displayed obvious delight in the beauty and grace of Miss Gentle, and her singing was finer perhaps than any one had believed it would be possible to hear from a daughter of the

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United States trained in her own country. Miss Gentle's program, of wide and pleasing variety, gave splendid opportunity for display of her many charms. There was the magnetic personality, voice, beauty and grace blended together in such portions as to satisfy and thrill.

"Vissi d'Arte," by Puccini, from the opera "La Tosca," was her first number. It has been said that no one sings "La Tosca" better than does Miss Gentle, and her audience seemed convinced of that when she had completed this number from the opera. It might be safe to say also that no one has acted it so well, not to mention looking all the beauty of it and a little more.

She was applauded more than generously, and it grew in volume as she three times bowed her appreciation and finally responded with an encore, "Love's in My Heart." Her first number and the encore did not leave the audience in doubt as to the possibilities of her voice. She displayed extraordinary range and power, from the lowest register to the highest singing with clear, bell-like beauty.

Particularly impressive was the suppleness of the soprano's voice. There was a marked robustness and power where need be, and a control that permitted her to register in all parts of the auditorium on notes that faded away into silence.—The Pittsburg Sun, April 28, 1922.

Last night an audience equalling in size any of those which attend festival recital concerts heard Alice Gentle. Miss Gentle has a manner of singing which must thaw even the chill of a cold, wet night—a warm rich voice. Miss Gentle has a sure, lucid manner of singing and dramatic interpretative ability, which makes effective the Irish and the negro "character songs," which were part of the program.—Pittsburg Daily Headlight, April 28, 1922.

### An Opinion Confirmed

The performance to which the appended letter refers was fully reviewed in these columns. Mr. De Vore was suspected of being responsible for the success of it and was duly so reported. It is a pleasure to read confirmation from Mr. Howard, some time editor of our esteemed contemporary, The Musician:

To the Editor Musical Courier:

Inasmuch as I attended one of the performances of the "Eleven-Eleven" at Flushing given by The American Legion, Post



NICHOLAS DE VORE

510, my friend Mr. Nicholas de Vore has suggested that possibly I could tell you my impressions of the performance.

I feel very strongly that Mr. de Vore's work as musical director was one of the outstanding features of the performance. He not only arranged the musical score, but the choruses and solos, and organized the orchestra as well. The hold he had on his forces, both vocal and instrumental, was in a way quite remarkable, for the ensembles were at all times smooth, the orchestral accompaniment was adequate without overpowering either the soloists or the choruses, and the whole cast were at all times subject to the will of their conductor.

In my opinion Mr. de Vore's personality was in a large measure responsible for the success of the four performances. Seeing Mr. de Vore conduct this performance makes me feel that he has missed his calling in not being a conductor of a choral organization or an orchestra.

You are, of course, at liberty to use what I have said in any way you may see fit.

Very truly yours,  
(Signed) JOHN TASKER HOWARD.

### Tenor Finnegan Always Praised

It is a fact that John Finnegan, the tenor, is always praised in the newspapers commenting on concerts in which he appears. It is a fact that "You cannot fool all the people all the time" as Lincoln said, so that this unanimous praise must have the foundation of truth behind it. His clear enunciation, his beauty of style in oratorio excerpts, his beautiful soft high tones, all this provides ground for fitting remarks of the critic. Three notices follow:

In the second part of the programme John Finnegan, whose voice has tears in it, gave an impassioned delivery of Verdi's "Ingemisco" from the Manzoni Requiem. This tenor's voice has mellowed with the passing years and he has the same fine control, clear enunciation and keenly artistic nature as of yore. Of course there were encores, one of which was the delicious "Molly Brannigan."—Evening Dispatch, Richmond Va., April 21, 1922.

Noted Irish Tenor Pleases Large Audience at Fay's Theater. In listening to a song recital by the gifted tenor, John Finnegan, one consciously or unconsciously draws comparisons between his voice and style and that of John McCormack, who appeared here so recently. Like his distinguished predecessor Mr. Finnegan opened his programme with three Handel arias. These were sung with a certain dignity and repose which was delightful, notably in the always beautiful "Waft Her, Angels, to the Skies," which was impressive and reverent in its lovely legato.

Naturally Mr. Finnegan excels in excerpts from oratorio, since this field of music is his own.

Mr. Finnegan's voice is of a beautiful quality, and his tone production, breath control, and diction altogether admirable. In his singing of cathedral music especially, he takes high rank. The tenor was enthusiastically recalled at the end of each song group,

and responded with extras, notably with the touching Irish song "Mother Machree."—Evening Tribune, Providence, R. I., April 24, 1922.

In make up of programme Mr. Finnegan seems to be following closely in John McCormack's footsteps. Mr. Finnegan's voice is of softer timbre, and his diction while excellent is not so clean cut as that of McCormack's. Mr. Finnegan's work, however, has many qualities which lend themselves to most artistic effects in certain styles of vocal work. His singing of the Handel arias was delightful. In the oratorio style he is particularly at home, the quality of voice and manner of delivery fitting well the fine recitative and aria. "Deeper and Deeper Still," and "Waft Her Angels to the Skies." Long phrases have no terror for him, his breath control being noticeably good.

Lovers of high notes should hear this tenor for he sings them brilliantly and apparently can keep it up without tiring. He also takes a leaf out of McCormack's book in the singing of soft high tones for a considerable period at the end of certain songs. And this device for popular approval seldom fails of its object.

All in all Mr. Finnegan's performance last evening offered much for the pleasure of musicians and laymen alike. He was applauded to the echo, and responded with several extras.—The Journal, Providence, R. I., April 24, 1922.

### Critics Praise Sibyl Sammis MacDermid

The following excerpts from criticisms recently received by Sibyl Sammis MacDermid testify to her success in three cities:

Mrs. MacDermid was in fine voice and sang with opulence of tone and interpretative force. She has special gifts for singing simple songs which tell a story. These she sings with fine appreciation for the words expressed sympathetically and with tones of beauty.—Chicago Evening Post, May 13.

Mrs. MacDermid, who was heard for the first time in Indianapolis, revealed a voice of extended range and an unusual interpretative ability. She has a brilliant voice, a particularly effective mezzo voice and her pianissimo high tones are lovely. She has, also, a true sense of musicianship and knows how to make the most of her considerable powers.—Indianapolis News, May 20.

Mrs. MacDermid has a colorful voice that is rangy, flexible and altogether pleasing. Her renditions marked her for an accomplished musician of rare talent. Asheville Citizen, April 27.

### Swayne Pupil Scores Success

Wager Swayne, the well known piano teacher who has returned once more to his beloved Paris after four war years spent in New York and San Francisco, is as busy there as ever; so busy, in fact, that he will remain in the city all summer and continue teaching. Mr. Swayne's specialty has always been preparing pupils for professional appearances and the latest of his pupils to make a genuine success is Zina Bory, who gave a recital at the Salle Gaveau. Le Menestrel, the Paris musical weekly, spoke of her playing as follows:

A conspicuous sincerity, spontaneous and healthy, a total absence of affectation and mannerisms, are the qualities which principally characterize the playing of Mile. Zina Bory. To such rare qualities may be added an intimate sense of the dramatic and a constant care to bring out in his playing not only fundamental contrasts and dynamic extremes, but the subtle gradations and tones and intermediate nuances. Mile Bory divided her programme into four parts. First the 32 variations in C minor of Beethoven and the G minor sonata of Schumann; then the first ballad, a waltz, a nocturne and a scherzo of Chopin; in the third part "L'Isle Joyeuse" of Debussy, a rondo of Roussel, the "Jeu d'Eau" of Ravel, "Les glinks il danse Caucase" by Liapounoff; and last "Dans les Bois" and the Eleventh Rhapsody of Liszt.

A number of Mr. Swayne's American pupils are crossing soon to spend the summer in work with him. The studio in the splendid new house which he is building at 3 Avenue

Sully Prudhomme will be opened by July 15, although Mr. Swayne himself does not expect to move in before July. The principal feature of the house is the magnificent studio and music room where Mr. Swayne will introduce his pupils from time to time in private musicales.

### Hempel "Scores Tremendously" in Ann Arbor

Frieda Hempel closed her season of more than seventy appearances at Ann Arbor, Mich., in a blaze of glory. She appeared at the May Festival on May 19 as soloist with the Chicago Symphony Orchestra, Frederick Stock, director. The telegraph report to the Detroit Free Press carries the following comment:

The soloist was Frieda Hempel, who scored tremendously. The lovely light quality of her voice made a pronounced appeal in the colorful aria, "A vous Dirai-Je Maman," as interpolated in "The Daughter of the Regiment," given with flute obligato. Her trills and florid scale passages, sung with limpid tone, had a delicacy and beauty that roused her audience. She is thorough mistress of her art and, unlike most sopranos of the type, has a warmth to her tone that is most agreeable.

### Gay MacLaren and Voice Tone Color

Under the heading of "music" in the Washington Daily News of Saturday, May 27, Dick Root has the following to say of Gay MacLaren's Washington recital:

"The human voice is the first and probably the last musical instrument. What follows the voice we all know. Strings and wind. Which evolved first is unsolved. It is agreed that the war bow, with its tight drawn string is the parent of the string family. Probably the first form was the harp or lyre. The basic and inspiratory cultivation of the voice is tone color and melody. Granted the voice as the first musical instrument, then it is but right to classify the performance of Gay MacLaren, dramatic artist, at the City Club Thursday night, as a musical recital. Through two hours of 'Enter Madame,' given by a one woman cast, we sat in amazement. In the fraction of a second Miss MacLaren passed from one character to another. How? By a marvelous interchange of tone color of voice and facial expression. The whole gamut of life can be portrayed by voice tone color."

### Claussen Acclaimed

On May 29, Julia Claussen appeared as soloist at the Music Festival of the United Singers in Brooklyn, New York, and scored substantially, as may be seen from the following paragraph in the New York Staats-Zeitung the day after her performance:

The honored soloist was Julia Claussen, the excellent artist that we are permitted to hear at the Metropolitan Opera House. Her authoritative art, her free and easy delivery with her beautiful mezzo voice frequently reaching velvety heights and thrilling depths, and the artist's fresh style made of every selection a pearl. The artist sang Mozart's Sixtus aria from his "Titus" with most beautiful portamento and charming exposition of the Mozart melody; she also mastered the difficult coloratura of his florid style. Her presentation of the great ballad of Senta from the "Flying Dutchman" showed the great Wagnerian singer. As encores she gave Wagner's "Träume" as well as Brahms' "Wiegenlied." The diva was enthusiastically applauded.

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| Duval, J. H.                         | Paris, France              |
| Dux, Claire                          | Europe                     |
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| Easton, Florence                     | Europe                     |
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| Fanning, Cecil                       | England                    |
| Fife, William D.                     | New Glasgow, N. S., Canada |
| Flachner, Otto                       | Europe                     |
| Flonzley Quartet                     | Europe                     |
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| Gallo, Fortune                       | Europe                     |
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| Haensel, Fitzhugh                    | Europe                     |
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| Hargreaves, Randall                  | Europe                     |
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| Hempel, Frieda                       | Europe                     |
| Hirst, Minette                       | Europe                     |
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| Knopfer, Walter                      | Europe                     |
| Konecny, Josef                       | Chicago, Ill.              |
| Kraus, Leone                         | Scranton, Pa.              |
| Kuns, Vada Dilling                   | Lumberville, Pa.           |
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| La Motte, Gergette                   | Paris, France              |
| Land, Harold                         | Stockbridge, Mass.         |
| Lappas, Ulysses                      | Europe                     |
| Lankov, Edward                       | Santa Monica, Cal.         |
| Lashanska, Hulda                     | West End, N. J.            |
| Leginska, Ethel                      | Europe                     |
| Letz, Hans                           | Westwood, N. J.            |
| Levitzi, Mischa                      | Avon-by-the-Sea, N. J.     |
| Lhevinne, Josef                      | Kew Gardens, L. I.         |
| Lhevinne, Rosina                     | Kew Gardens, L. I.         |
| Liebling, Max                        | Europe                     |
| Liebling, Leonard                    | Europe                     |
| <b>M</b>                             |                            |
| McCormack, John                      | Devon, England             |
| McManus, Florence                    | Europe                     |
| MacArthur, Mrs. John R.              | Paris, France              |
| MacCue, Beatrice                     | Hightstown, N. J.          |
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| Mason, Edith                         | Milan, Italy               |
| Maurel, Barbara                      | Europe                     |
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| Miller, Reed                         | Lake George, N. Y.         |
| Monteux, Pierre                      | Europe                     |
| Mukie, May                           | Europe                     |
| Muzio, Claudia                       | Milan, Italy               |
| Myer, Edmund                         | Seattle, Wash.             |
| <b>N</b>                             |                            |
| Namara, Marguerite                   | Europe                     |
| Naumburg, E.                         | Roslyn, L. I.              |
| Neil, Amy                            | Europe                     |
| Nicolay, Constantin                  | Paris, France              |
| Niemack, Ilse                        | Europe                     |

Nielsen, Alice.....Bedford Hills, N. Y.  
Nielsen, Per.....Christiania, Norway  
Novello, Marie.....London, England

**O**

Osgood, Harry O.....Europe

**P**

Pattison, Lee.....Australia  
Payley-Oukrainsky Ballet.....Mexico  
Polacco, Giorgio.....Milan, Italy  
Press, Joseph.....Paris, France  
Prokofieff.....Europe

**R**

Raisa, Rosa.....Europe  
Ray, Ruth.....Chicago, Ill.  
Reynolds, Eleanor.....Europe  
Riesberg, F. W.....Norwich, N. Y.  
Rimini, Giacomo.....Lyme, Conn.  
Rio, Anita.....North Long Branch, N. J.  
Roxas, Emilio A.....Europe  
Rubinstein, Erna.....Europe

**S**

St. Denis, Ruth.....England  
Salzedo, Carlos.....Seal Harbor, Me.  
Saminsky, Lasar.....Europe  
Sassoli, Ada.....Europe  
Schelling, Ernest.....Celigny, Switzerland  
Schindler, Kurt.....Europe  
Schipa, Tito.....Europe  
Schmitz, E. Robert.....Chicago, Ill.  
Schmitzer, Germaine.....Europe  
Schumann Heink, Mme.....Garden City, L. I.  
Scott, John Prindle.....MacDonough, N. Y.  
Seagle, Oscar.....Schroon Lake, N. Y.  
Shawn, Ted.....England  
Shuk, Lajos.....Europe  
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Stransky, Josef.....Europe

**T**

Thomas, John Charles.....Europe  
Thomas, Ralph.....Europe  
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**V**

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**W**

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Whitehill, Clarence.....Europe  
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Wiseman, Mildred C.....San Antonio, Texas  
Wiske, C. Mortimer.....Bryant Pond, Me.

**Y**

Ysaac, Eugene.....Europe

**Final Recital at Granberry School**

An excellent showing was made by the students who participated in the final recital for the 1921-22 season at the Granberry Piano School, when the interesting program contained solos and also ensemble numbers for two pianos. Teachers' certificates were presented by George Folsom Granberry to the following members of the normal class: Mrs. L. W. Armstrong, New York; Sheila Hayes, New York; Dorothy Pyle, Conway, Ark., and Althea Weaver, New York. The seventeenth season of the Granberry Piano School will open on Monday, October 2. Many students have been enrolled for the summer session.

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# MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO WELCOMES SEVERI AS NEW CONDUCTOR

California Theater Has Capacity Audience at Sunday Morning Concert—Anna Ruzena Sprotti Soloist of Occasion—Notes

San Francisco, Cal., May 31.—Gino Severi made his debut before one of the largest audiences that has ever filled the California Theater on Sunday morning, May 20. Mr. Severi has at all times given his listeners an abundance of pleasure not only through his ability to conduct an orchestra with skill and musicianly insight but also through his magnificent performances upon the violin. The enthusiastic applause that greeted him after each of his selections proved that he had more than made good the predictions his friends and admirers had made for him. The two outstanding orchestral works were the "Faust" fantasia and a selection of Hungarian folk songs arranged by Lehar.

Anna Ruzena Sprotti, noted contralto, was the soloist and sang "Träume" (Wagner) and "Down in the Forest" (Gertrude Ross). Madame Sprotti is the possessor of a voice of exquisite texture, of ample volume and range. However, it is not only the voice that captivates her audiences, but also the artistry with which she handles the organ and the intelligent interpretations she gives to each of her numbers. She, too, was the recipient of a hearty ovation and responded graciously with two charming encores.

### NOTES.

The Loring Club, comprised of a large chorus of male voices, gave the last concert of its forty-fifth year on May 23 at the Scottish Rite Auditorium. The chorus was assisted by Grace Northrup, a San Francisco singer who has just returned here from her Eastern successes. She was heard in conjunction with the club in Mendelssohn's forty-second psalm, "As the Heart Pants," and also in a cycle of four pastorals entitled "In Springtime," by Herbert Brewer. Mrs. Northrup was also heard in a group of songs accompanied by Benjamin F. Moore. The chorus was under the excellent direction of Wallace A. Sabin.

Louis Persinger, concertmaster of the San Francisco Symphony Orchestra, is just recuperating from a severe attack of pneumonia. He is passing the summer at his country home in Mill Valley, Cal.

Mabel Riegelman, the petite and charming prima donna of the Chicago and Boston Grand Opera Company, gave a successful concert during the recent music week festivities in Stockton. Her program consisted of French and English

numbers, which she sang with her usual artistry and charm. She was accompanied by Constance Mering.

Doria Fernanda, the young San Francisco contralto, returned here on May 24 after an absence of over two years, during which time she appeared with great success in recital and in opera throughout the United States and in Mexico. Miss Fernanda came West to participate in the open air operas in Palo Alto. While in San Francisco Miss Fernanda will be the guest of her mother, Mrs. Ernest Simpson, who is a well known musician and music critic.

Gustave Walther and Jeanne Feront, two efficient resident artists, were heard in a sonata recital at the San Francisco Public Library on May 12. They gave, among their several numbers, a finished performance of the Cesar Franck sonata and both Mr. Walther, the violinist, and Mademoiselle Feront, the pianist, added a new coterie of admirers to their already long list.

Irene Howland Nicoll left her home in Oakland, June 5, for Paris, where she will remain indefinitely. Mrs. Nicoll is one of the best oratorio singers residing in California and her work has at all times won for her great admiration as well as success. Mrs. Nicoll plans to enter the operatic field abroad. She will unquestionably be greatly missed about the bay regions.

Irene Meussdorffer, a talented soprano, sang a group of songs before the San Mateo Women's Club and succeeded in pleasing her large audience to an unusual degree. Miss Meussdorffer also appeared before the women prisoners at San Quentin recently, and through the sweetness of her voice and warmth of expression she brought happiness into the lives of these unfortunate ones.

Marian Patricia Cavanaugh, artist pupil of Joseph George Jacobson, gave a piano recital in conjunction with Alexander Murray, the talented violin pupil of Giuseppe Jollain. The colonial hall of the St. Francis Hotel was filled to its capacity by a most enthusiastic audience, which showed its delight over the splendid performance rendered by these two very young musicians.

Sir Henry Heyman, one of the most beloved San Francisco musicians, has been confined to his bed for the past month. His condition was quite serious and caused his many friends and admirers considerable worry. However, at the present time Sir Henry has passed the danger mark and is once again greeting his friends, who are constant visitors at his home.

Jack Edward Hillman, the well known California baritone, appeared in Stockton, Cal., on May 2 and created a genuine sensation through the beauty of his voice and the intelligence of his interpretations. He also sang over the Stockton radiophone on the evening of his recital.

The Zeck Orchestra, under the direction of William Zeck, gave the second concert of the season at California Hall on April 18. The program was a pretentious one, and considering the fact that the members of this orchestra come under the term of non-professional players, they gave in every way a creditable reading of Tchaikowsky's "Pathétique" symphony and the "Prize Song" from Wagner's "Die Meistersinger," introduction to the third act of "Lohengrin" and the "Tannhäuser" overture. C. H. A.

## LOS ANGELES MUSIC CLUBS PRESENTING INTERESTING PROGRAMS AND ARTISTS

Grace Freebey, Olga Steeb, Grace Wood Jess and Calmon Luboviski Soloists with Dominant Club—Alfred Mirovitch and Alexis Kall Give Lecture Recital—Dorothea Johnston Heard in Unique Recital—Notes

Los Angeles, Cal., May 29.—An unusually fine program under the direction of Grace Freebey was presented at the May meeting of the Dominant Club, May 13, in the Ebell Auditorium, with Olga Steeb, pianist; Grace Wood Jess, singer, and Calmon Luboviski, violinist, as performers. Mr. Luboviski, who is a member of the Philharmonic Orchestra and a recent soloist, played with beautiful tone quality and artistic conception, winning great applause. His well chosen numbers were the Chopin-Sarasate nocturne, op. 9, No. 2; "Madrigale," Simonetti, and prelude and allegro by Pugnani-Kreisler.

Mrs. Jess, the charming singer of folk songs, made her first appearance before the Dominant Club in a group of French "Melodies des Provinces de France" in costume. Her selections were songs of the sixteenth, seventeenth and eighteenth centuries. Short explanatory talks made the quaint old songs more interesting, and the singer, in the picturesque costume of the period, made a charming picture. Grace Adele Freebey, composer-pianist, was Mrs. Jess' accompanist and her entire sympathy and understanding of the singer's every mood added much to the beauty of the numbers.

Olga Steeb is a member of the Dominant Club, and not only are her fellow members proud of her, but they also love her for her sweet and unaffected personality, her lovely character and a certain naive delight in her own wonderful gift. She was given an ovation and she responded with a Chopin waltz. Her program numbers were Brahms' rhapsody. (Continued on page 46)

## PACIFIC NORTHWEST DIRECTORY

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## CHICAGO'S MUSICAL ACTIVITIES CONFINED TO SCHOOLS AND STUDIOS AT THIS SEASON

Mme. Sturkow-Ryder Offers Bach Prizes—College of Music  
Heads to Visit Europe—Mrs. Leon Sametini Passes  
on—Beduschi Pupils to Repeat "Faust"

Chicago, Ill., June 10, 1922.—A great believer in Bach, Mme. Sturkow-Ryder, in order to prove to her students the value of knowing this master's works and to stimulate interest in his compositions, hold an annual Bach recital at her studios, at which elimination trials are made for a Bach contest, the winners of which are awarded three prizes. Last Saturday afternoon, June 3, this recital took place and the following were chosen to compete for the Bach prizes offered by Mme. Sturkow-Ryder, June 17, in her Cable Building studio. Janet Friday, Ethel Eiler, Sophie Shapiro, Elizabeth Branc, Evelyn Adams, Sabina Soffer, Ernau Akely, Eugenia McShane and Edna Russell. The prizes offered are; first, a scholarship; second, a season seat to the Chicago Symphony Orchestra concerts; and third, piano works of Bach. The judges will be Edward Moore, Frank Van Dusen, Cecile de Horvath and Lucille Manker.

### COLLEGE OF MUSIC HEAD AND MANAGER TO VISIT EUROPE.

Eather Harris-Dua, president of the Chicago College of Music, together with her husband, A. G. Dua, who takes care of the business end of the school, will spend the summer months in Europe, sailing on the S. S. Mauretania on June 27. They will go first to Warsaw, Poland, to visit Mr. Dua's parents, then to Switzerland, Leipsic, Berlin, Paris and London. Mrs. Dua expects to remain until the end of September, returning to Chicago, October 1, while Mr. Dua will return September 1, for the opening of the fall term of the school.

### DEATH OF MRS. LEON SAMETINI.

The musical world has suffered a loss in the death of Mrs. Leon Sametini who passed away at the Michael Reese Hospital, June 2. Mrs. Sametini, like her distinguished husband, a violinist, was a pupil of Rubio—himself a pupil of Paganini—and later of August Wilhelmj, in London. Wilhelmj had so high an opinion of his student's gift that he bequeathed to her one of his finest violins. Mrs. Sametini's talents were inherited from her father, Giacomo Ferrari, a well known composer-pianist in the English capital. It was in London that Mrs. Sametini met and married her husband in 1912. Of her relatives there survive a sister, who lives in Paris, and her mother, who was residing with Mr. and Mrs. Sametini in Chicago. Mrs. Sametini had one child, Leon, Jr., born in 1920. The deceased artist was not only a soloist of uncommon ability but an excellent teacher as well, having officiated in that capacity in the

Chicago Musical College, in which Leon Sametini is senior member of the violin faculty.

### BEDUSCHI PUPILS TO REPEAT "FAUST" EXCERPT.

So successful was the recent performance of the third act of "Faust" presented in Milwaukee by Umberto Beduschi and his students that Signor Beduschi has been requested to repeat it on Tuesday evening, June 13, before the Arion Club. Helen Protheroe Axtell will sing the role of Marguerite, William Rogerson will be the Faust, William Bulthuis the Mephistopheles, Emily Ruby will sing Martha and Siebel, and Amanda MacDonald will be at the piano. All are students from the Beduschi studio.

### ARTHUR DUNHAM CONVALESCING FROM OPERATION.

Arthur Dunham, the well known conductor, who has been musical director at the Tivoli Theater for the past several months, has recently undergone a minor operation and is now convalescing at St. Luke's Hospital. Many visitors and quantities of flowers bear witness to Mr. Dunham's wide acquaintance and prominence in the musical world. Mr. Dunham is confident of being able to resume his duties at the Tivoli within the next two or three weeks.

### ELSE HARTMAN ARENDT PUPILS HEARD.

Assisting on recent programs at the Sherwood School, Loretta Leidell and Kathryn Llewellyn, pupils of Else Hartman Arendt did themselves, as well as their teacher, proud. Miss Leidell sang on June 2, Lane Wilson's "A Spring Morning" and Harriet Ware's "Joy of Morning" with the able assistance of Mme. Arendt at the piano. Miss Llewellyn appeared Friday evening, June 9, singing an aria from Haydn's "Creation" and numbers by Gwyther, German, Hill and Schindler, also having Mme. Arendt's support as accompanist.

### LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

Geraldine Rhoads, contralto, sang for the radio on Sunday afternoon, June 4, at station KYW. Other Louise St. John Westervelt pupils who have been called upon to sing for the radio are Marion Capps, soprano, who sang two groups of songs, and Elizabeth Houston, contralto, who sang June 6. On Monday evening, June 12, pupils of Miss Westervelt will give a recital at the Columbia School of Music.

### COLLEGE OF MUSIC COMMENCEMENT JUNE 18.

The annual commencement concert of the Chicago College of Music, so well headed by Esther Harris-Dua, will be held in the Blackstone Theater, Sunday afternoon, June 18. As usual, a number of talented youngsters will furnish the program, with the assistance of thirty-five members of the Chicago Symphony Orchestra.

### CHICAGO MUSICAL COLLEGE NOTES.

The program that was given in Ziegfeld Theater Saturday morning was in connection with the competition for prize-scholarships in the senior diploma, graduation and post-graduation classes of the piano department.

Archie M. Crindle, student of Kennard Barradell, has been engaged to sing the part of the Chief in "The Pirates of Penzance" and Pooh Bah in "The Mikado" by the Chicago Light Opera Company. Lily Mohn, vocal student, gave a successful concert at South Bend, Ind., May 25. Bess Battey, student of Glenn Dillard Gunn, gave a recital last Thursday at Sterling. (Ill.) Jessie Comlossy, piano student, has been engaged to make some records by the Cable Piano Company.

In the summer master school of the Chicago Musical College one of the most interesting features is the organ department. As senior member of its faculty, Clarence Eddy draws to Chicago every summer a large number of organists who, having heard this master of the instrument in one or other of the multitudinous recitals which he gives every season in all parts of the country, are desirous of taking advantage of the instruction of so eminent and experienced a virtuoso. Last season states as far off as California and Washington were represented among students and already many from regions as distant have engaged teaching periods. The college possesses a Moeller two manual organ for practice and also a new three manual Kimball organ.

### HANNA BUTLER ACTIVITIES.

Hanna Butler, the popular Chicago soprano and vocal teacher is still filling concert engagements. On May 23, she sang in Springfield, (Ill.) at the State House for the

Federation of Woman's Clubs on Presidents' Day. She will bring out some new composition by Helen Schaffer when she sings over the radio next Tuesday, June 13.

Mrs. Butler will teach in her Chicago studio until July 20. Among the professional pupils who will coach with her during this time are John Thorne, of New York, leading man with the "Lulu Bett" Company, and Ruth Heiser, of Columbus (Ohio), a gifted mezzo soprano. At the close of her Chicago summer class, Mrs. Butler will go to Ludington, (Mich.) where her summer studio is located and where a large class is awaiting her arrival. She begins teaching there on July 21. Teachers from all parts of the country are availing themselves of the opportunity to coach with this splendid mentor.

### HAYDN OWENS PRESENTS PUPILS.

Recently Haydn Owens presented several of his students in recital. Teresa Shields, soprano, gave a recital in Elkhart, (Ind.) and Stella Jernegan, soprano, appeared in Mishawaka (Ind.), both having the excellent support of Mr. Owens at the piano. In the Elkhart recital Mr. Owens also played a group of solo numbers, adding to the enjoyment of the program. On last Tuesday evening, Mr. Owens presented some twelve pupils in recital in Elkhart, (Ind.) The Haydn Choral Society, of which Mr. Owens is the conductor, gave a concert at the Calvary Presbyterian Church, closing there a most active season.

### AMERICAN CONSERVATORY NOTES.

The annual commencement concert and exercises of the Conservatory will take place on Tuesday evening, June 20, at the Auditorium. The musical program will consist of three piano concertos, two violin concertos and three arias, accompanied by a full orchestra made up of members of the Chicago Symphony Orchestra. Adolf Weidig will conduct. The free scholarship competitions for the Josef Lhevinne and William S. Brady Master Class this summer will take place at the Conservatory on June 19 and June 22 respectively. As the number of contestants will be limited, those desiring to enter should make reservation as soon as possible.

Post-graduate recitals at the Conservatory were given the past week in Conservatory Hall on June 9 by Elsie Johnson, Virginia Carley, Faith Campbell, Winifred Mills and Richard Hire.

Eugene Christy, tenor, artist-pupil of Karleton Hackett, and Mary Lenander, soprano, artist pupil of Mme. Linne, are members of a quartet which is touring with great success on a leading Lyceum circuit through the West. Stella Flanagan, who is graduating in the department of Public School Music of the American Conservatory this June, has accepted a position as supervisor of music at Ellinwood, Kansas. Her duties will commence in September.

The second program of new compositions by members of Mr. Weidig's class was given Saturday afternoon, June 3, in Kimball Hall.

The summer session of the Conservatory will extend six weeks from June 26 to August 5. Practically all of the leading members of the faculty will be present. The features will be the master classes of Josef Lhevinne in piano, William S. Brady in voice, George H. Gartlan in public school music, Jacques Gordon in violin and William Middelschulte in organ. Free scholarships will be offered by Josef Lhevinne, William S. Brady and Jacques Gordon.

The final examinations in the piano and vocal departments of the Conservatory took place this past week. Free scholarships and medals were awarded to those who showed the highest standing.

Mrs. Louise Winter, soprano, member of the Conservatory faculty, who was formerly an artist student of Karleton Hackett, appeared with great success at the Roosevelt Theater for the week of May 21 to 27.

### CRAVEN PRESENTS PUPIL IN RECITAL.

Carl Craven presented his pupil Emma Hammar, soprano, in recital, Thursday evening, June 1, in the Craven Studios. Miss Hammar sang selections by Paisiello, Lully, Arne, Weckerlin, Hahn, Chaminade, Gretchaninoff, Puccini, Ware, Goetz, Bantock, Logan and Rogers, besides rendering with Mr. Craven, tenor, duets by Nevin and Lehmann.

### BUSH CONSERVATORY NEWS ITEMS.

Robert Mokrejs, artist student of Jan Chiapusso will tour Colorado during the summer months as pianist in a trio.

Marion Levin, talented young violinist and member of the Bush Conservatory Master School, has been a very busy young woman during June. On June 6 she filled her third engagement this season, playing at the Extension Department of the Musicians' Club of Women; June 9 in a quintet at the radio program given by Bush Conservatory students at the Edison Studios; June 11 a joint recital in

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the evening at the Chicago Beach Hotel; June 13 two groups for radio under management of artist department of Lyon & Healy; June 16 she will play in the Cesar Franck quintet at the Conservatory commencement exercises. On June 17 she will also play the "Symphony Espagnole" and the Bach Double Concerto with Marion Laffey at the Conservatory.

The work of June 12 to June 17 will be a busy one at Bush Conservatory, the following programs taking place: Monday evening, June 12, expression recital, Lincoln Hall; Wednesday evening, June 14, music program, Bush Conservatory; Friday evening, June 16, music program, Bush Conservatory; Saturday afternoon, June 17, music program, Bush Conservatory.

On June 7 a program furnished by courtesy of Bush Conservatory students was given at the Bethlehem Lutheran Men's Club.

JEANNETTE COX.

### Harold Flammer, Inc., Celebrates Fifth Anniversary

On June 6 the firm of Harold Flammer, Inc., celebrated its fifth anniversary. During these five years invaluable contributions to American music have been published.

Eleven years ago, Harold Flammer, the president and treasurer of the corporation, conducted the University Or-



HAROLD FLAMMER

chestra at Princeton. After he was graduated from the university he sought employment with a music publisher. He could not find it, but started in a kindred industry, with the publishers of the Century Magazine. In 1913 he returned to his first purpose and entered one of the largest publishing houses in the United States. Four years later Mr. Flammer started his own corporation with the sole purpose of publishing works of a high standard.

The catalogue of Harold Flammer, Inc., now contains the names of many of the distinguished writers in America, including Carolyn Wells Bassett, Gaston Borch, C. Whitney Coombs, Reginald De Koven, Rudolf Friml, Henry Hadley, Sidney Homer, Charles Huerter, J. Rosamond Johnson, Frank La Forge, Eduardo Marzo, Geo. B. Nevin, James H. Rogers, John Prindle Scott, Harry Rowe Shelley, John Philip Sousa, William Stickles, Bryceson Treharne, Harriet Ware and R. Huntington Woodman.

The fact that almost every publication in their catalogue has appeared in at least three editions proves the keen judgment of their editorial department in selecting its material. It also shows the fine organization this firm has for distributing its music not alone in every musical centre of the United States but also in Canada, England, the Continent and as far as Japan. The new Flammer catalogue will be ready for public distribution in the course of a few weeks.

### W. H. C. Burnett and McLean in Town

W. H. C. Burnett, the Detroit manager, was in New York for a few days last week, accompanied by Cameron Mc-

Lean, baritone. Mr. McLean will be remembered as having given a most successful song recital here not so long ago. Mr. Burnett announces that Mr. McLean will be known as a singer of Scotch songs and sea ballads.

### Midsummer Music Festival at U. of N. C.

On July 25 and 26 there is to be an interesting music festival held at the University of North Carolina, Chapel Hill, N. C. Julia Claussen, contralto, will give a recital July 25 and on the following day "Faust" will be given under the direction of Paul John Weaver, with an all-Carolina cast of soloists. These include Dicie Howell, as Marguerite, Kathrine Johnson as Martha, Ethel Glen as Siebel, William Breach as Mephisto, Charles Troxell, as Faust, William Clegg Monroe as Valentine and Thomas H. Hamilton as Wagner.

Additional features in connection with the summer session at the University include a recital by Cecile De Horvath, a recital by Princess Watahwaso, a lecture by Hazel Gertrude Kinsella of the University of Nebraska, demonstrations by Margaret Streeter of Camden, N. J., and Margaret R. Martin, Baltimore, and two faculty recitals. The theoretical courses this summer are ten in number, mainly along lines of public school music work. There are six teachers in the department, Mr. Weaver, Elizabeth Pratt, of St. Louis; Ella M. Hayes, of Newport News, Va.; William Breach of Winston-Salem, N. C.; Thomas H. Hamilton and Carl Wiegand of the University of North Carolina.

### Summer Instruction in Bel Canto by Martino

Alfredo Martino announces a special summer season of instruction in the art of bel canto for advanced pupils who desire finishing work. The term will be from June 26 to August 8.

Maestro Martino, considered an authority on singing, is a former teacher of Rosa Ponselle and is highly endorsed by well known artists of the Metropolitan. Among his pupils who made their debut in opera and concert last year are: Irene Bonheur, soprano of the Italian Lyric Federation; Irene Welsh, soprano of the Brooklyn Opera Company; Lina Boeris, soprano of the Salerno Grand Opera Company; Giulio Grilli, in concert; Fausto Cavallini, tenor of the Scotti Grand Opera Company and now with the Bracale Opera Company, and Abby Morrison, of the Salerno Grand Opera Company.

This summer course represents an unusual opportunity to ambitious students, and since but a limited number can be accommodated, applications should be made immediately.

### Dunning Normal Class Here on August 1

After a wonderful trip to European countries, Carrie Louise Dunning is back in what she calls "the best country in the world to live in—America," an idea seconded by most people abroad, according to Mrs. Dunning, for in the countries she visited it was very amusing to hear the people, if they could say but two words of English, say "American dollar," which they prefer to their own money.

Mrs. Dunning visited Las Palmas, the Canary Islands,



CARRIE LOUISE DUNNING,

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Lisbon, Cadiz, Seville, Gibraltar, Algiers, Genoa, Pisa, Pompeii, Naples, Rome, Athens, Constantinople, Haifa, Jerusalem, Bethlehem, the Holy Land, Alexandria, Cairo, Monte Carlo, France and England. She found it most interesting to study the musical conditions in these countries, and in Lisbon, Madrid and Seville found the opera house and opera excellent.

Mrs. Dunning will hold her next normal class in New York on August 1.

### Erik Bye Pleases Chicago

Erik Bye, Norwegian baritone, who only came to this country last winter, made a decided hit at his first Chicago appearance in Orchestra Hall with the Norwegian Singers' League. Herman Devries, of the Chicago American, said of him: "I consider Mr. Bye one of the best baritones I have heard in Chicago in many a moon;" and Carlton Hackett spoke of him in the Post as "an artist of unusual quality." Mr. Bye will remain in this country indefinitely.

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**MUSIC ON THE PACIFIC SLOPE**

(Continued from page 43)

sodie, op. 79, No. 1; Griffes' "The White Peacock" and Moszkowski's "The Juggler." Her playing showed a growing poetic conception and a steady development.

MIROVITCH AND ALEXIS KALL IN LECTURE RECITAL.

Before their departure for the Orient on a series of lecture-recitals, Alfred Mirovitch, eminent Russian pianist, and Alexis Kall, Russian lecturer, gave two interesting recitals. These two, each one an artist, have made many warm friends here in the South, and their absence will be keenly felt.

Lester Donahue, brilliant pianist, was heard in recital May 16.

DOROTHEA JOHNSTON GIVES UNIQUE RECITAL.

Dorothea Johnston, of San Francisco, gave a unique program before the Ebell Club recently, called "The Open Road." The songs were sung in costume, with interpretative rhythmic movement, the numbers being divided under the headings, "Road and Sea," "Desert Places" and "The Indian Trail." Miss Johnston's voice is excellent, she has a fine dramatic sense and her work was characterized by grace and abandon. Edgar Hansen presided at the piano, playing admirably as soloist and accompanist. Gertrude Ross played several of her own compositions which appeared on the program.

**NOTES.**

Continuing his policy of uncovering hidden talent, Sid Grauman is still presenting interesting programs at his million dollar theater, and at Sunday's concert a young Russian pianist, Marvin Maazel, created a furore.

Radio engagements are the most recent occupations of many of our local celebrities. Clifford Lott, baritone; Estelle Heatt Dreyfus, contralto, and Raymond Harmon, tenor, are among the number.

Grace Sayre, a soprano who has been receiving much favorable mention for her concert work, presented an elaborate program at the First Methodist Church at Pasadena. Her voice is very beautiful, true in intonation, of unusual range, and she has a charming stage presence.

Roland Paul, tenor, who forsook the ranks of the musical life and entered the business world, has returned to his beautiful studio in the Little Theater Building, and will again take up his professional work, which possesses the greater allurements for him. J. W.

**A LOT OF MAY MUSIC****IN BELLINGHAM SCHOOLS**

Bellingham, Wash., May 29.—The month of May has been a round of musical festivities, in which schools have taken the lead, from the Bellingham State Normal to the little tots of the earliest grades.

The Normal School concert, given in the Normal auditorium under the direction of Florence Fox Thatcher, is an annual event which always attracts a capacity house. This year the Choral Club was assisted by the Normal School orchestra, of which John Roy Williams is conductor.

"The Gate of Dreams," an operetta, was presented at the Whatcom High School auditorium by 144 little tots of the Washington grade school, and was quite the most delightful and colorful spectacle of the Maytime school festivals. So much so that a second performance has been requested and will be given in the near future. The musical program was under the direction of Marie Armstrong, Edith Westley, Dorothy Gooch and Amy Cleary, with Frances Green, pianist, and Albert Benson, violinist. The Albert Benson Juvenile Orchestra rendered several selections of pleasing character before the entertainment and during intermissions. The entire production was under the supervision of Lillian Mohr, supervisor of music in the graded schools.

"In Walked Jimmy" is the title of the play given under the direction of H. Goodell Boucher at the Whatcom High School auditorium, the participants being members of the Three M Club of the Garden Street Methodist Episcopal Church. The play was given to a capacity house. The cast included Leonard Adams, Gaylord Lane, Allen Green, Roy Lutz, Carl Sheets, Wesley Ball, Frances Berry, Whitfield Smith, Russell Lind, Gilbert Benton, Lloyd Hatley, Gertrude Morgenthaler, Vera Jenkins, Mary Nipper, Katie Jenkins, Ruth Morgenthaler, Myrtle Latimer, Irma Bond, Jean Pierce, Isabelle Erickson, June Martin, Ida Martin, Vera Graham, Laura Peterson, Iva Martin and Aletta Day.

The Franklin grade school auditorium was the scene of an extensive program of music, readings and folk dances, sponsored by the Franklin school orchestra, the proceeds being used for the purchase of orchestra supplies. Aside from the orchestra, those taking part were Bertha Altose, George Dixon, Dorma Altose, readings; folk dances by the entire second grade, and Dutch dances by Linda Kearns and Alta Boussac; Spanish dance, Fanny Altose; Highland Fling, Debora Altose; cornet and clarinet duet by Hilding Osberg and Le Roy Kastner; vocal duet, Florence Breens and Endora Roth. Choruses were sung by the sixth and eighth grades. An enthusiastic audience contributed liberally.

Community singing led by Roswell Stearns and a vocal duet sung by Aletta Day and Verda Gilfien was the musical program for the Whatcom High School Parent Teachers' Association.

The Lowell School P. T. A. enjoyed a program by Harriett Rittenberg, Elsie Shriner, Hortense Gule and by D. E. Wildman, superintendent of city schools. L. V. C.

**SANTA MONICA STUDIOS ACTIVE**

Santa Monica, Cal., June 2.—Arne Nordskog, tenor and voice teacher, who is founder and manager of the Bay Cities Philharmonic courses, has installed a recording laboratory in connection with his studio. Mr. Nordskog has a first-class laboratory, where lateral cut records are made. He has been doing recording for local artists with good results and is preparing to install a pressing plant. He has made several records for the Cherniavsky Trio, Charles Wakefield Cadman, Sol Cohen (first violinist of the Philharmonic Orchestra of Los Angeles), Wiedoft's dance orchestra and several others who are among the releases. This is said to be the first recording laboratory on the Pacific Coast and also in the entire West.

Bessie Le Fevre, who has taught large classes in piano for several years in the Bay District, has organized a

conservatory called the Santa Monica Conservatory of Music, located at Seventh and Arizona avenue, with assistant teachers who have been prominent teachers in Los Angeles for years. Anna Sprotte will teach voice; Axel Simonsen, cello, and Sylvan Noack, violin.

Another prominent teacher has come to the beach cities to teach—Prof. Abraham Cherniavsky, father of the noted Cherniavsky Trio. He is teaching violin, cello and piano on Wednesdays and Saturdays in the Nordskog Studios and already has large classes.

The Santa Monica Municipal Band has been giving weekly concerts in the Municipal Auditorium during the winter months, offering one or two special soloists each time, but owing to lack of patronage on account of a small fee, after free concerts every day in the week, they had to be discontinued.

The music section of the Santa Monica Bay Woman's Club, of which Mrs. Fred Cramer is chairman, is holding community "sings" twice a month in the auditorium under the direction of Sam V. Carlisle. Almost a capacity house has turned out each time.

That Santa Monica is waking up musically is demonstrated in the fact that new teachers are opening studios here and resident teachers are adding to their forces. The Rebok-Gripp studios have been teaching violin and piano and a voice department has been added, with Anthony Carlson, who has taught for years in Los Angeles, as teacher. Anna Timmer will teach cello and W. N. Lower, saxophone, cornet and wind instruments.

The Brueschweiler Music Studios have opened in Venice, where class work in harmony, voice coaching, organ and piano is the special feature.

New teachers coming to the Bay District are Minnie L. Byram, piano instructor; Elizabeth Adams, piano teacher; Carrie Fox, saxophone, and Harry Dinowitz, violin. D. L.

**Portanova Pupil in Opera**

At a performance of Rossini's "Il Barbiere di Siviglia" given by the Puccini Grand Opera Company at Proctor's Theater, Newark, N. J., on Sunday evening, May 21, Frederick Jagel tenor, an artist pupil of Vincenzo Portanova, scored a decided triumph as Count Almaviva.

Mr. Jagel, whose stage name is Alfredo Fornesi, has studied with Mr. Portanova several years and is indebted to him for his meteoric rise. The young tenor intends to go to Italy next year. Mr. Portanova entertains great hopes for the future success of his gifted pupil.

**Golde Artist-Pupil Makes Victor Record**

Walter Golde is not one of those coaches who imagine themselves gradually to acquire by divine right the ability to teach actual voice training, but he is an expert in coaching repertory for song, opera and oratorio. One of his young artist pupils who met with considerable success this winter is Astrid Fjelde, a Norwegian-American soprano. The New York Evening Mail spoke of her "glorious, luscious voice that she uses with consummate art." On another occasion the same paper said: "The soprano of Scandinavia."

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via, Astrid Fjelde, has an instrument of fluent tones—rich, vibrant, thrilling and is an artist of fine rank." The Brooklyn Eagle refers to her "great artistry."

Miss Fjelde has recently made a Victor record (73318, to be issued on the July list) with "Home, Sweet Home" on one side and "Love Me" written by her aunt, Frederikke Fjelde, on the other. The songs are sung in Norwegian with orchestral accompaniment. Mr. Golde is very proud indeed of the impression made by his artist pupil in what is practically her first season before the public.

#### Leon Carson a Busy Artist

Leon Carson, concert tenor and artist pupil of Emilio A. Roxas, has been active since his successful appearance in recital at Aeolian Hall, New York, on April 6. On April 16 he was engaged as special soloist for the Easter service at St. Paul's Church, Hoboken, N. J., and on April 24 appeared as soloist before the joint Parent-Teachers' Association in the auditorium of the Park School, Nutley, N. J.,



Photo by Mishkin

LEON CARSON,  
American tenor.

on which occasion his program consisted of operatic arias from "Tosca," "Rigoletto" and "L'Africaine," and a group of modern songs. His audience proved its keen appreciation of Mr. Carson's sympathetic and pleasing voice and the exceptionally intelligent manner in which the various numbers were interpreted, by bestowing hearty applause. He again appeared in Nutley on the evening of May 12 in the auditorium of Washington School, giving an interesting program of songs.

Mr. Carson also appeared as soloist in Hoboken, N. J., in a performance of the "Daughter of Jairus" on the evening of May 24, and is scheduled to give a program from the broadcasting station in Newark at a date to be announced later.

#### Ysaye to Concertize in Europe

Eugene Ysaye, the veteran violin virtuoso who recently resigned as conductor of the Cincinnati Symphony Orchestra, sailed for Europe on Decoration Day. After a brief rest at his home in Brussels, he will devote the rest of this year to filling numerous concert engagements in England, France, Belgium, Germany and Austria. Ysaye will return to this country next January for a four-month tour under the direction of S. Hurok and will be heard in recital in the principal cities of the East and Middle West.

#### Loud Uses American Organ Works

John Hermann Loud, F. A. G. O., has given many highly interesting organ recitals this season. Each program includes compositions by American composers, and at his last recital (Worcester, Mass.) he included "The Optimist" by Maitland and his own Fantasia on "Old Hundred." A novelty was the "Fantasie" for piano and organ by Demarest.

#### Stopak in Sonata Recital at New Brunswick

"Messrs. Hart and Stopak made eloquent their program and the spontaneous outbursts of applause testified appreciation and gratification" was the verdict of the New Brunswick (N. J.) Home News after Josef Stopak played there recently a program that included the Dyvorak sonatina, op. 100, the Beethoven Kreutzer Sonata and the Schütt Suite, op. 44.

#### Murray Scoring with Cadman Song

The phenomenal boy soprano, Robert Murray, is singing Cadman's "I Hear a Thrush at Eve" in a group designated as bird songs. There are four in the group including "Spring Song" (Mendelssohn), "The Nightingale" (Nevin) and a song of his own composition entitled "The World's Lullaby."



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### IT WAS ALVARY.

"When they had so much German Opera in New York, thirty or so years ago, I have heard the tenor spoken of as something quite wonderful and a great favorite with the public; he sang Siegfried as one of his most famous roles, it being considered then there was no one who could fill the role as he did—in fact that his impersonation was marvelous in its naturalness and realism. His name was either Alvarez or Alvary. Can you tell me anything about him?"

The tenor you refer to as a Wagnerian singer was Max Alvary, but there was also a tenor Alvarez, a Frenchman, who has sung at the Metropolitan Opera House in New York. Alvary sang here for several seasons and it is true that he was a great Wagnerian singer, with Siegfried for his finest role, no other tenor singing it while he was a member of the opera company. It was said to be his favorite part and he appeared to enjoy it. He was a fine looking man and made a good appearance on the stage. It was not always the case that the German singers looked the parts they sang as many were fat so they could not move about the stage as young Lohengrins should have done. But Alvary was young and if necessary, skipped about and had a really enjoyable time being Siegfried. When he became ill and could not return to New York it was a disappointment to the public which felt that no one could take certain roles associated with him. He died in 1898 at the early age of forty.

#### IS HE THE MAN?

"There have been notices recently in the daily papers of someone named Koussevitzky who is giving symphony concerts in Paris and I should like to know if this is the same man who years ago was heard in London. That Mr. Koussevitzky was a Russian and a musician, but it may not be the one of years ago as things change so suddenly in music."

Yes, the Mr. (Serge) Koussevitzky who is conducting concerts in Paris is the one who was in London perhaps ten years ago, although his name was then spelled Kussevitzky. He first appeared in London in his own recitals, playing the double bass, which was quite an innovation in the recital line for that city. Few people realized that the instrument could be played in an interesting manner but Kussevitzky showed them that an entire recital could charm the audiences that crowded the hall, which has since changed its name to Wigmore. Afterwards, either that season or the next, he gave concerts in Queen's Hall, where he conducted the orchestra and also made a reputation in that position. Mme. Kussevitzky was with him whenever he visited England and they both, as do the majority of educated Russians, spoke English fluently.

#### BOOKS ON SINGING.

"Are there any standard books about singing, one that a student could use to study by himself. I live in a small town

where there are no good singing teachers and yet am anxious to have my voice trained as my friends all think it is a good one that will be of value to me if I take up a public career. What book do you recommend? I want one that will be useful from the beginning and carry me on until I have my voice placed and can start with a teacher, who will give me the added style and help make my programs."

You certainly have an amount of work ahead of you that you hardly seem to realize. In the first place there is no book that would do for you what you require. There are many books on singing, scores of them, all differing one from another, but learning to sing from a book, without a teacher, sounds very difficult. You may think you are following exactly what the book says, but how can you tell that you have the correct way of doing a thing? Just think of the number of years it takes for a pupil to be ready for public work even when studying with an experienced teacher who corrects faults constantly. Even if you thought you were doing just what the directions told you to do, when the time came to go to that teacher for style and program making, you undoubtedly would discover that you did nothing right, but had to commence all over again, and you know it is far easier to learn in the beginning than to change a method after several years' work. It does not seem to the writer that anyone can teach themselves without some sort of instruction from one who knows, particularly if you live in a small place where there is no good music to be heard. The voice is so easily hurt by wrong methods you had better wait a while until you can go to a good teacher. Besides that, which book would you use? There are almost as many different theories about singing as there are books, and the majority have been written for the use of students who are with teachers, or for teachers who can read and judge for themselves as to the value of what they read.

#### Siloti Visiting Friends in Dresden

Alexander Siloti, the distinguished Russian pianist, who is to return for an American tour next October under the management of George Engles, writes that he has left Antwerp and gone with his family to Dresden, where the Silotis intend to spend a few weeks visiting old friends.

#### Dilling and Kuns in Joint Recital

Early in November, when Mildred Dilling, harpist, returns from Europe, she will appear in joint recital in Philadelphia with Vada Dilling Kuns, pianist.

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## Musical Comedy - Drama - Motion Pictures

The aspect for the summer theatrical season is about normal. In other words it is returning to pre-war conditions. The indications are that there will be very few theaters open through July. Most of the houses will undergo a thorough house cleaning but many believe that in September one of the busiest seasons in many years will begin.

The new edition of the Ziegfeld "Follies" opened with quite a flourish, though it is considered by a great many who saw the first performances to lack some of the interesting features of previous productions. It is handsomely mounted and as usual will probably undergo many changes as time goes on.

It has been decided to continue "The Bat" at the Morosco Theater through the summer, giving it a solid two years on Broadway. Its popularity has never waned despite the fact that there were five companies on tour. The cast also holds a record for it is stated that not a single member has missed a performance since the play opened. It's a great performance for large and small theater parties.

### "Shoot."

At the beginning of the season a play was presented called "March Hares" by Harry Wagstaff Gribble. The entire press announced this work as being one of the cleverest of the new satirical comedies. Mr. Gribble, its author, was known as the writer of "The Outrageous Mrs. Palmer," offered two seasons ago. That play also attracted considerable attention, so when invitations were received to attend a performance of "Shoot," Mr. Gribble's new play, more than ordinary interest was aroused. This comedy was given at the MacDowell Gallery by the Inter-Theater-Arts, Inc., three performances being given last week and three promised for this week.

"Shoot," in the estimation of the writer, is not nearly so clever as the other two plays, nor is the cast comparable to the former ones, but this objection by no means indicates that it is not a delightful entertainment. If there never had been a "March Hares" the difference would not be felt. "Shoot" has an enormous quantity of clever piquant lines. There is a real plot developed with technical skill. The story centers about a handsome movie idol with the main part given to an aunt of two charming girls who is in America on a short visit. As she says herself she belongs to the old school and the "goings on" of American girls are incomprehensible to her. The part of the aunt is played by Charlotte Granville, a well known English actress of considerable reputation. She is thoroughly amusing and with several performances should do more finished work. The cast contains many well known names, Donald Cameron, Helen Gahagan and Mary Blair perhaps being the most convincing.

With a little cutting and brushing up here and there, "Shoot" no doubt will be presented next season and there is every reason to believe that it will meet with success.

### CAPITOL.

Last week was the second anniversary of S. L. Rothafel's regime of the Capitol Theater and it would seem that one of the finest programs he has ever offered was given. It is difficult to say which feature deserved the greatest consideration, but we think that prominence should be given to a musical score by Mortimer Wilson, the American composer, who has written a symphonic number to accompany Robert C. Bruce's art picture, "Wilderness Tales." As for the picture, one scene was more exquisite than the other. Mr. Wilson caught this spirit in a composition that should be analyzed and appreciated to the fullest. He took as his basic theme "America" and, as the picture was shown, various motives on the basic theme were developed so that to the audience there was a sense of pride and a silent thought that it was "My Country," with all of its beauty and splendor. So tremendous was the enthusiasm over this number that Mr. Rothafel is repeating it this week. Mr. Wilson was present at most of the performances and made personal acknowledgments to the applause of the audiences.

The "1812" overture was the opening musical selection and it seemed on Wednesday night that Rapee had never conducted before with such spirit or the musicians played so inspiringly. It was a happy selection, too, because Tschaiowsky in his famous "1812" combines the French anthem and the Russian anthem, and Mr. Wilson has based his own work on "My Country," our anthem. The ballet was danced to the "Egyptian Ballet" of Luigini. It was beautifully staged and one of the largest and most ambitious numbers Mr. Rothafel has offered. It is most gratifying to watch Doris Niles and Thalia Zanol, two young dancers who are a product of the Capitol Ballet School. Their improvement is extraordinary and they are developing into most interesting artists. Besides Gambarelli and Oumansky and these two girls, there were about a dozen other members of the Ballet School who took part.

Frederic Fradkin, the concert master, has certainly taken Capitol audiences by storm. He was again the soloist, playing the last movement of Mendelssohn's concerto in E minor and encoring with his own arrangement of the familiar ballad "Kiss Me Again." Another feature was the La Forge Quartet, an organization trained and coached by that eminent musician, Frank La Forge. It made a very good impression, the members singing quite well. The personnel consists of Anne Jago, contralto; Charlott Ryan, soprano; Sheffield Childs, tenor; Charles Carver, basso with Kathryn Kerin, pianist and accompanist. There is every reason to believe that this organization will become popular and be heard frequently in the future. The last musical number was the "Wedding March" played by organist, Mauro-Cottone. The picture was "Golden Dreams."

### THE STRAND.

Carl Edouarde, conductor, led his symphony orchestra through the "Mignon" overture, the familiar melodies of which never fail to please. The second musical event was the appearance of Alex Chernyoff, the pianist who has created such an excellent impression and who has gained

a big following of Strand patrons for himself. He really plays very well, producing a tone that is effective and at the same time musicianly. He was forced to encore by giving a Chopin number. Herbert Waterous, basso, was again one of the soloists, singing Bruno Huhn's famous song "Invictus." It is always a pleasure to hear Mr. Waterous. The musical program ended with an organ number. The picture was Katherine MacDonald in "Domestic Relations." This lady makes a beautiful picture personally but is wholly without emotion or appeal on the screen. Still there were many good things about the film that made it fairly interesting. There was also a Charlie Chaplin revival which seems to have lost none of its former qualities of amusement.

### CRITERION.

The feature at this theater for the past two weeks has been a Swedish biograph production, "The Stroke of Midnight." There is much in this picture than can be admired. It has but four principal figures in the cast, still their work is exceptionally good, and the picture itself is out of the ordinary both in plot and general atmosphere. But it has one colossal mistake—they have given it a happy ending which spoils what might have been a wonderful picture. If the last scenes could be eliminated, the picture would increase considerably in value. No doubt it will have some success, for despite its gloomy atmosphere and sordid story, as was said before it is well worth while. The comedy from the Universal was out of the ordinary. It is entitled "Horse Tears" picturing a remarkably intelligent animal who did some very interesting things. The little orchestra played Suppe's "The Beautiful Galatea" with Victor Wagner and Drago Jovanovich conducting. The orchestra is almost too small to get any kind of an effect with these big numbers. There was only one other number on the program, the Kreisler "Caprice Viennois" played by Mr. Jovanovich.

### RIALTO.

Rossini's "La Gazza Ladra" was the overture at the Rialto last week, conducted by Hugo Riesenfeld and Joseph Littau. To judge from the applause the work was enjoyed immensely by the audience. Densmore's "Longing, Dear, for You" was expressively sung by Edoardo Albano, baritone, and Mary Fabian, soprano, but the proper spirit into her rendition of "I Love You So," from Lehar's "The Merry Widow." Of great interest was Amani's "Hindu Temple Dance," a music film featuring Martha Graham. The choreography was by Ted Shawn and the color by Prizma.

The feature picture, "The Woman That Walked Alone," has the same old hackneyed plot of a beautiful young girl marrying a rich man she doesn't care for in order to pay the family bills. However, it is interesting and Dorothy Dalton does some fine acting. The Rialto Magazine and Johnny Hines in "Torchy and Orange Blossoms" completed the program.

The same programs now are given out at all the theaters under the management of Hugo Riesenfeld in the form of a Weekly Magazine. The idea is a good one, for the complete programs of the Rivoli, Rialto and Criterion are contained therein.

### RIVOLI.

The outstanding musical feature of the program last week at the Rivoli Theater was Charles Wakefield Cadman's "I Hear a Thrush at Eve." This popular number by the gifted American won for itself the cordial approbation which is its due. It was sung by Miriam Lax, soprano, and Adrian Da Silva, tenor. A most attractive stage setting added not a little to its effectiveness. This served as the introduction to the feature picture which was "Over the Border," with Betty Compson and Tom Moore, a production of unusual beauty. The story is taken from Sir Gilbert Parker's "She of the Triple Chevron." The overture was the "Zampa," of Louis Ferdinand Herold, the Rivoli Orchestra, with Frederick Stahlberg and Emanuel Baer conducting, giving it with a swing and a spirit quite astonishing in view of the generally enervating weather conditions. Victorina Krigner, dancer, gave a virile interpretation of the Brahms "Gypsy Dance." The regular Rivoli Pictorial completed the program.

MAY JOHNSON.

### N. F. W. G. at Chautauqua

The General Convention of Women's Clubs will hold its sixteenth biennial convention at Chautauqua, N. Y., June 20-30. With the exception of Alberto Salvi, the noted harpist, and some of the selections on the Sunday memorial program, only American artists, presenting American compositions, will be given a place on the musical programs.

The following artists have been chosen for the evening programs: Virginia Rea, coloratura soprano; Theodore Harrison, baritone; Ruth Kemper, violinist; Orpha Kendall-Holzman, soprano, assisted by Leona Hayes, harpist, and Peter Kurtz, violinist; Irene Williams, soprano, and Mrs. H. H. A. Beach, noted composer, who will play a group of compositions written by women. Jennie Weller of Rochester, N. Y., is official organist and Grace Grover is official accompanist.

Each morning and evening session will be preceded by community singing from the General Federation song book, compiled by Anne Faulkner Obendorfer, of Chicago, national chairman of music, who has the program in charge. Mrs. Obendorfer, wife of the well-known Chicago composer and pianist, Marx Obendorfer, has arranged a series of afternoon musicales, called "Hearing America First." All the artists on these recitals come to represent their individual States, being sent by the State Federations. This series includes: Mr. and Mrs. Thurlow Lieurance, of Nebraska, in "Music of the American Indian;" George A. Miller and Cora Lucas, of South Carolina, on "Music of the American Negro;" Mrs. Franklin Riker, of North Carolina, on "Music of the Mountaineer;" Olive Nevin of Pennsylvania and Harold Vincent Milligan, of Oregon, on "Three Centuries of American Song;" Lila Robeson,

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of Ohio, and Henry Souvain, of Utah, with the Ampico; Mrs. John W. Garrett, of Maryland, assisted by Frank Bibb, in "Folk Songs of the Foreign Born;" The MacDowell Colony in "American Music," assisted by Mrs. Edward MacDowell, of New Hampshire, Mrs. H. H. A. Beach of the same State, and Ruby Stahl, of Washington, D. C.

Other states to send musicians will be Arkansas, Michigan, Connecticut and Oklahoma.

"WAR ON JAZZ" IS MRS. OBERNDORFER'S SLOGAN.

On June 26 there will be a music conference participated in by music clubs and music chairman from all of the forty-eight States. Dr. Sigmund Spaeth will speak on "Music as a Civic Asset;" Peter Kurtz on "Music to Souls in Prison;" Charles D. Isaacson on "Music in Motion Picture Theaters," and George Fischer on "Making Popular Music Good and Good Music Popular." This is the first time any Federation has featured an all-American program.

### Stadium Changes and Plans

Preliminary detailed plans for the Stadium Concerts, 1922, beginning Thursday evening, July 6, announce that there will be a larger orchestra platform, a stage along new musical lines, completely roofed, with a scientific sounding board of novel design, trellises or screens of green stretching across the field on either side of it.

An effect like country arbors, green panels eight feet high, interspersed with trees, garden wings, as it were, to the covered musical pavilion in the centre facing the rows of stone seats and with the tables and chairs of the field in between, is to be presented. It will be a larger platform than in past years, for practically the complete Philharmonic Orchestra, the best men of that organization, all that have not gone away from New York for the summer, eighty-five in all, must be accommodated. The front of the new stand will be circular. It will not only be roofed, but inside that roof is to be a sounding board of a new order, just the reverse of a pulpit sounding board, designed to throw the sound out to the sides. For the fine and soft tones of an orchestra to reach the furthest end seats has been the Stadium Concerts' greatest need.

Great orchestral music is to be featured especially this summer with the best orchestra the Stadium Concerts have ever had, and there will be but twelve soloists during the six weeks.

### Hoffmann and Merx in Recital

Lisbet Hoffmann, pianist, assisted by Hans Merx, baritone, gave an interesting recital for a number of friends at her Carnegie Hall studio on June 3. Her program included works by Schumann, Kreisner, Koehler, Spielter, Middecke, Godard, MacDowell and Liszt, and was enthusiastically applauded. Especially attractive was the "Little Sketch" by Herman Koehler. Hans Merx sang two sets of Schumann songs with beauty and charm and scored an enviable success.

### Maurice Dumesnil Has Many Dates

The management of Maurice Dumesnil, the eminent French pianist, announces that already eighty-five dates have been booked for this artist for the coming season.



**Victor Golibart, Tenor and Philosopher**

Victor Golibart, tenor, whose New York recital in March was one of the outstanding successes of the season just closed, is meeting with unusual success. He has many bookings for summer engagements and recitals for next season, which will take him as far west as Iowa, and a southern tour, including cities in Texas and other southern states.

Mr. Golibart's recitals are built along artistic lines in that his groups, requiring adequate musicianship and training, are given definite expression through the aid of his thorough singing knowledge, as well as the rare sweet quality and volume of his voice. He is essentially a "Tenor of the South." A native of Maryland, he received his A.M. degree at Emmitsburg, afterward studying law at Georgetown. He spent several years developing coal mining interests, at the outbreak of the war being secretary and treasurer of a large mining company at Chattanooga, Tenn.

Mr. Golibart first won recognition as an elocutionist, which gave way to his love for singing. After studying four years in the South he came to New York to devote

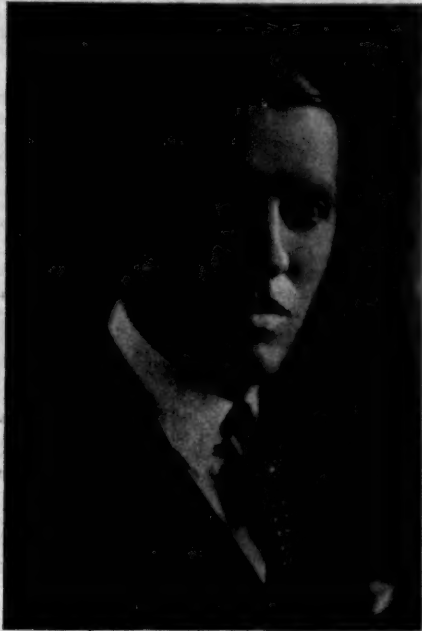


Photo by Towles

VICTOR GOLIBART

his entire time to study, which he did for five years under the instruction of Wilfried Klamroth.

His first New York recital at Town Hall (quoting a daily) "was an acknowledged success before he finished the first group."

"I am married and have five children," said Mr. Golibart. "During my studies I have heard singers say that marriage is a bar to a career; well, I am frank to say I believe nearly all of such statements are insincere, and usually follow divorce!"

"My family comes preeminently first, and my music second, and my interest in my music is in reality a reflection of my love of family, because success in music means advantage for the family. One might advise if I wish a family to go into some other line; no, I can sing better than anything else I can do, and my family has encouraged me from the start. I know the individual who loudly proclaims that his art is his life—nothing else matters—but notice the exorbitant prices he always demands!"

"I love singing and music, certainly; I consider it the most sublime of arts, but I think the singer (who automatically retires around fifty) should have the advantage of home and children, and fulfill the purpose for which he was created, which is not to live for self and pleasures and then to retire at fifty, an old young man, with nothing to console him except the glories of the past."

"I think this is no longer an age of the long-haired dreamer, who says and does preposterous things, who has his picture taken in ridiculous clothes and in poses resembling 'the birth of genius,' or 'love overpowers me,' or 'I faint for melody.' I know one 'musical poet' who spent a great deal of spare time in Central Park staring into trees, waiting for his favorite bird. 'Rain never stops me,' he says; 'I just wait and am repaid when the little songster comes, if just for a fleeting moment.' He is only thirty, but how fortunate he is to have lived so long! And, where-

as he may not have much attraction for those self-same birds, what a delight he must be to the squirrels!"

**GREENSBORO'S SECOND ANNUAL MUSIC FESTIVAL**

**Bori, Sundelius, Gordon, Squires, Chamlee and Middleton Among the Soloists—Director Wade R. Brown Presents Three Excellent Programs—Philadelphia Festival Orchestra Under Dr. Rich Aids**

Greensboro, N. C., June 1.—As far as music is concerned the most important event of the past month was the second annual festival, given early in May under the auspices of the Greensboro Music Festival Association at the National Theater. There were three concerts, two in the evening, and a Saturday matinee. Fifty musicians from the Philadelphia Festival Orchestra, under the direction of Dr. Thaddeus Rich, and the festival chorus made up the ensemble bodies. The soloists were Lucrezia Bori, soprano; Marie Sundelius, soprano; Jeanne Gordon, contralto; Mario Chamlee, tenor, all of the Metropolitan Opera Company; Marjorie Squires, contralto; Arthur Middleton, bass-baritone, and George Scott-Hunter, organist. Wade R. Brown was the director of the festival.

The first program consisted of the "Leonore" overture No. 3 of Beethoven and the Verdi "Requiem." This program utilized the services of chorus, orchestra, organ and soloists Sundelius, Gordon, Chamlee and Middleton.

On Saturday afternoon the Philadelphia Festival Orchestra, under the direction of Dr. Rich, was heard in a program of decided favorites—overture to Wagner's "Flying Dutchman," the Dvorak symphony No. 5 in E minor, from "The New World," and the Sibelius tone poem, "Finlandia." Marjorie Squires sang the aria of "Jeanne d'Arc," by Tchaikowsky.

Saturday evening's concert was largely orchestral. Under Dr. Rich's able direction the orchestra was heard in the overture to Goldmark's "Sakuntala," the Polovetzki dances from Borodin's "Prince Igor," two numbers by Berlioz, and finally the Magic Fire music from Wagner's "Götterdämmerung." Mme. Bori delighted in the aria from "Louise," the Balletella from "Pagliacci," and a group of her native Spanish. For this last she was assisted at the piano by José Eschaniz.

The officers of the Greensboro Festival Association are C. G. Harrison, president; J. A. Kellenberger, second vice-president; Mrs. H. M. Ware, first vice-president; R. R. Mitchell, secretary, and John W. Simpson, treasurer.

H.

**Nevin and Milligan Popular with Clubs**

The continued popularity of Olive Nevin and Harold Milligan in their delightful and educational costume lecture-recital, "Three Centuries of American Song," is attested by the fact that they have been engaged to close the convention of the General Federation of Women's Clubs at Chautauqua, N. Y. It will be one of the features of a series of musical events entitled "Hearing America First," and specially arranged for the convention by Mrs. Marx Oberndorfer, chairman of the division of music. Other numbers of the same series will be given by Mrs. Edward MacDowell and Mrs. H. H. A. Beach. Miss Nevin and Mr. Milligan will appear on Saturday afternoon, June 24.

Another summer engagement of Miss Nevin and Mr. Milligan is an appearance in the Pennsylvania State College at State College, Pa., on July 14.

**John Powell Plays at Westminster College**

John Powell, American pianist and composer, gave a most enjoyable recital at Westminster College chapel, New Wilmington, Pa., on Thursday evening, May 11. His program included the Beethoven "Waldstein" sonata, a group of Chopin, "Three Country Dances," Beethoven's "The Banjo Picker," John Powell's "Turkey in the Straw," David Guion, and Liszt's "Slumber Song" and thirteenth rhapsody. This was one of the attractions in the artist course arranged by Per Nielson, director of the music department at New Wilmington College.

**Werrenrath Repeatedly Encored**

"Great singer repeatedly encored in program displaying beauties of his voice," says the Rutland (Vt.) Herald of May 23. "Rutland added another star to its firmament of singers last night when an audience of music lovers applauded and encored Reinald Werrenrath to the echo as they listened to a selection of songs that not only swept almost every chord of sentiment and romantic appeal but displayed to excellent advantage the beauties and sympathetic qualities of an unusually fine voice. The big things of the program were probably the 'Vision Fugitive' from Massenet's 'Herodiade,' sung with passionate power and appeal, a lovely pastoral, a gem of diction and crystal-clear interpretation

and the tragic horror of 'Danny Deever,' the latter a dramatic triumph worthy of grand opera. A group of John Massfield's salt water ballads, with settings by Frederick Keel, displayed the poetry, lure and a touch of the tragedy of the deep seas and harbors, and an insistent double encore brought forth the touching 'Lad in Khaki' and 'Mary Cassidy.'"

**Le Roy Weil Recital**

A distinctive audience and an artistic atmosphere were evident to those attending the Le Roy Weil (baritone) recital in the duplex Mehan studios, Carnegie Hall, June 1. Promptly at 8:30 o'clock the large room (occupied by "the Mehan's" for two decades) was well filled, and a program of fine variety was heard. Mr. Weil is a singer of importance, indeed, so important that New Jersey voted him as its representative to the Tri-City meeting of music clubs last year. He always sang well, but on this evening his dignity and poise came especially to the fore in "Honor and Arms" (Handel), in which he overcame all technical difficulties. A group of French songs was especially enjoyable, particularly "Le Miroir" (Ferrari), in which the "half



Photo by Towles

LE ROY WEIL,  
baritone.

voice" was well produced. A rousing recall was given him following his animated singing of "Largo al Factotum" (Rossini.) His last numbers included John Barnes Wells' humorous "The Owl" and Moussorgsky's big "Song of the Flea." The excellent range of the singer and his very pleasant personal appearance are much in his favor, and there is no question of his taking important position in the vocal world.

Madeline Marshall, pianist, played six preludes by Chopin with much variety of temperament, including grace, restrained passion and brilliant bravura. It was a welcome relief to hear the first "Love Dream" (Liszt), which she played with tender expression, and the brilliant chromatic study in F minor (Liszt), displaying excellent technical ability. She likewise played all the accompaniments with entire satisfaction to singer and audience; this is not always the case.

**Dobkin to Sing for Rubinstein Club**

Dmitry Dobkin, the Russian tenor, has been engaged for one of the December evening concerts at the New York Rubinstein Club, Mrs. William R. Chapman president.

**Levitzki to Play at Winthrop College**

Mischa Levitzki will give a recital at Winthrop College, Rock Hill, S. C., on December 15.

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## MEMPHIS ENTHUSIASTIC OVER SCOTTI GRAND OPERA COMPANY

"La Bohème," "Carmen," "The Secret of Suzanne," "Pagliacci," "L'Oracolo" and "Cavalleria Rusticana" Offered—  
Regret Expressed at Arthur Nevin's Resignation as  
Symphony Director—News from Tennessee F.  
M. C. Convention—Martinelli and Salvi  
in Joint Recital—Notes

Memphis, Tenn., June 1.—The recent visit of the Scotti Grand Opera Company was one of the notable events of the musical season, this being the third appearance of this splendid organization in Memphis. The music committee of the Chamber of Commerce, E. R. Barrow, chairman, is responsible for this musical feast and any surplus that may accrue is used for the promotion of music in the city. Of the operas offered, "La Bohème" was the initial one, and probably the most enjoyed. It was excellently cast, Marie Sundelius in the role of Mimi was everything that could be desired. Her voice is true, pure, flexible and sweet, and she renewed her first splendid impression with Memphis admirers. Anna Roselle as Musetta was delightful and was in fine voice. Orville Harrold was, as usual, enthusiastically received. Mr. Scotti is excellent in every part he plays, and his voice has more beauty than when last heard here. Other parts were splendidly sung, while the orchestra, under the excellent direction of Gennaro Papi, was one of the best which has been heard in recent years.

For the second offering Bizet's "Carmen," with Alice Gentle in the title role, was altogether satisfying. Miss Gentle, an American girl, gave a creditable account of herself. She is not only a singer, but an admirable actress. Queena Mario as Micaela fitted the part from every viewpoint and was well received. Greek Evans as Escamillo was given an ovation by his numerous admirers. Morgan Kingston, Mary Melish and Myrtle Schaaf, Italo Picchi, Giordano Paltrinieri and Alfredo Gandolfi were also good in their parts. Pelletier was the able conductor.

"The Secret of Suzanne" was heard for the first time in Memphis at the matinee Wednesday afternoon. Scotti as Count G. I. Queena Mario as Countess Gil and Giordano Paltrinieri as Sante were all that could be desired, with Papi as the conductor. This was followed by "Pagliacci," which is always a favorite, and many considered it the gem of the engagement this season. Anna Roselle was in fine voice and played the part of Nedda admirably. Zanelli as Tonio, Salazar as Canio, Paltrinieri as Beppe and Gandolfi as Silvio made up the cast, with a chorus that added materially to the performance, the orchestra sharing honors, under the direction of Mr. Papi.

At the evening performance Wednesday, the season of opera was brought to a close with a double bill—"L'Oracolo" and "Cavalleria Rusticana." Scotti, Sundelius, Schaaf and little Clara Burns, Picchi, D'Angelo and Paltrinieri were heard in the principal roles. The beautiful "Cavalleria Rusticana" was never more beautifully interpreted. Alice Gentle as Santuzza proved herself a versatile artist and gave a finished and delightful impersonation of the role. She was in excellent voice and brought depth of feeling and tonal beauty into her singing, arousing the audience to heights of enthusiasm. Henriette Wakefield as Lola was pleasing, while Greek Evans as Alfio and Orville Harrold as Turiddu were well cast. In the duet with Santuzza, Mr. Harrold was probably most enjoyed. Clara Cingolani as Lucia gave a sympathetic interpretation. Gennaro Papi directed both performances as usual without score, and shared with the opera company the most enthusiastic applause.

The season was successful from both an artistic and financial viewpoint.

### REGRET EXPRESSED AT ARTHUR NEVIN'S RESIGNATION.

The fourth and last municipal concert of the season was heard at the Lyric Theater, April 25. Regret was expressed that this was Mr. Nevin's last appearance as director of the Symphony Orchestra and Choral Society, he having resigned his position to take effect June 1. Mr. Nevin's untiring efforts to make the municipal idea of music in Memphis a success will undoubtedly be rewarded, because of the splendid foundation he has laid. Dr. A. B. Williams, managing director of municipal music, presented Mr. Nevin with a beautiful basket of roses, while Mayor Paine, on behalf of the members of the orchestra and Choral Society, presented a handsome watch, and on behalf of Mr. Morgan, a member of the orchestra, a personally made monogrammed watch guard. Mr. Nevin was so overcome by these expressions of gratitude that he found it impossible to respond, finally taking up his baton and continuing the program. The numbers were light and tuneful, including Humperdinck's "Hansel and Gretel," Mendelssohn's "Spring Song," Brahms' Hungarian dance No. 5 and Chabrier's "Español" rhapsody.

Mrs. J. F. Hill Re-elected President of Tennessee F. M. C.

Mrs. J. F. Hill was honored by being re-elected president of the Tennessee Federation of Music Clubs at the convention which was held in Paris, Tenn., May 5 to 9. Ella Atkins, another Memphian, was elected corresponding secretary. Mrs. Hill, state president, in a brief talk urged an increase in state federation funds to promote the advance-

ment of music among the children, and as a result eleven prizes have been offered next year, the contestants being divided into three groups.

### LOIS MAER WINS FIRST PRIZE IN JUNIOR DEPARTMENT

Delegates from Memphis were especially interested in the two contestants who won first honors at the convention, Lois Maer winning the first prize in the junior department. Miss Maer, who is a pupil of Mary Bolling-Chapman, is a young pianist of unusual talent and promise. Her entire musical education has been under Mrs. Chapman's direction, she having studied since she was five years of age. She is president of the Junior Beethoven Club, and takes an active part in things musical. Several managers present at the convention offered Miss Maer concert engagements. Thursday evening Miss Maer was requested to play one of her contest numbers, the audience being so enthusiastic that several request numbers were given.

### MILDRED MITCHELL WINS PRIZE IN COMPOSITION.

Mildred Mitchell, who won the prize in composition, is also a pupil of Mrs. Chapman of the Bolling-Musser School of Music. She is only thirteen and has composed many pieces. On Wednesday evening she was invited to substitute for one of the pianists, playing "The Spinners of Carreatic," Rhene-Barton, and being forced to respond to two encores, she graciously gave two of her own compositions. Other Memphians who appeared on the Wednesday evening and other programs were Mrs. David L. Griffith, soprano, accompanied by Mrs. Frank Sturm; Mmes. W. J. Hon, C. B. Dunning and Leroy, pianists.

### MARTINELLI AND SALVI IN JOINT RECITAL.

Mrs. S. J. Latta presented Martinelli and Salvi in a joint recital at the Lyric Theater, May 3.

### NOTES.

The Fisk Jubilee Singers of Nashville gave two recitals at the Lyric Theater.

Mmes. David L. Griffith, Frank Sturm, A. Denny Du Bose, M. T. Roush, Joe Carr Leroy, C. B. Dunning, W. J. Hon, L. T. Thornton, W. P. Chapman and H. P. Woodson and Lois Maer, Flora Kerr and Mildred Mitchell, were delegates from the Beethoven Junior and Juvenile Clubs to the convention in Paris.

Laurent Chaveaux presented Alice McLaughlin, soprano, and Jerome Campbell, baritone, in a recital recently at the Woman's Building Concert Hall.

The Renaissance Music Circle gave a concerted program at the home of Mrs. Ralph Jurden. Mrs. Harry Brennan arranged the program and Mrs. G. B. McCoy served as accompanist. Another interesting meeting of this music circle was at the home of Mrs. S. T. Carnes, when Martinelli, Salvi and Fucito were honor guests. One of the lovely Memphis singers to be heard on this program was Mrs. J. L. McRee, who sang "The Rose Has Charmed the Nightingale" (Rimsky-Korsakoff) and "Depuis le jour" (Charpentier).

Mrs. L. G. Noell, chairman of the music department of the Centennial Club, Nashville, Tenn., was the guest of the Beethoven Club at the regular monthly meeting and gave an interesting resume of the work being done in Nashville.

The advanced classes in piano and voice and dramatic departments of the St. Agnes Conservatory gave an interesting program Thursday evening.

Angelo Cortese, harpist; Joseph Cortese, violinist, and Grace Griffith, soprano, were heard in a joint recital in Little Rock, Ark., under the auspices of the Woman's Club, May 5.

The Beethoven Club has had the honor of entertaining practically all of the celebrities who have been in Memphis during the season of 1921-22, but never such an aggregation as attended the musical luncheon at the Hotel Gayoso, May 1, when nearly all of the principals of the Scotti Grand Opera Company, along with Arthur Nevin, composer and director of municipal music and dramatic art, were honor guests. Mrs. J. F. Hill, president of the Beethoven Club, in her gracious manner, introduced the members of the company, beginning with Mr. Scotti, who is a favorite with local music lovers. To the delight and surprise of the guests, Mrs. Hill's announcement that some of the stars would sing caused great excitement. Anna Roselle, who made a favorite impression here when the club presented her in a recital this season, was the first to be heard. Myrtle Schaaf, the youngest prima donna of the company, gave an aria and an encore and was warmly received. Armand Tokatyan, tenor, also offered a number. Alice Gentle, who preferred being spokesman instead of singing, was enthusiastically received. This was the closing affair of the club for the season, and was a fitting climax to the series of luncheons given. The Renaissance Circle, the Bolling-Musser School of Music, and Mary Hutcheson's senior class (which included Lois Maer, winner of the state prize), occupied special tables.

### Pupils of Marguerite Potter Give Recital

On Friday evening, May 24, at the Criterion Studios, Carnegie Hall, Marguerite Potter's pupils gave their last recital for the season. Those who took part were Margaretta Hoermann, Irene Britt, Elizabeth Ingalls, Helene Kiniger, Ellen Lewis, Lillian Markowitz, Ann Brown, Svea Moberg, Elsie Schmuderer, Helen Barthel and Arthur Narvesen. Several American composers were represented in the selections—the names of Fay Foster, Walter Kraemer, Hallett Gilbarte, John Scott and Gena Branscombe appearing more than once.

A large audience was most enthusiastic over the unusual tone production, the excellent diction and artistic interpretation. Especial mention must be made of the work of Helen Huit, the accompanist of the evening, and a fine support to the young singers. She has been the official accompanist of the New York Madrigal Club this season. At the close of the program Miss Potter was presented with two dozen American Beauties, a tribute of appreciation from her students.

### Casini to Play Novelties

Gutia Casini, the Russian cellist who is summering in Hannover, Germany, writes to his manager, M. H. Hanson, that he has arranged some of the Sarasate Spanish Dances for the cello and will play them on his next American

## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

Allentown Rotary Club—\$100 for an Allentown song, words and music of which must be original. Allentown Rotary Club, Allentown, Pa.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

tour together with a very interesting cycle for cello which he has just found by Krijanowski, called "Kinderzenen." Mr. Casini says that the Boris Hambourg arrangement of Cadman's "From the Land of the Sky Blue Water," which he has been playing in Europe, has been enthusiastically received by the German public who are curiously interested in Indian music.

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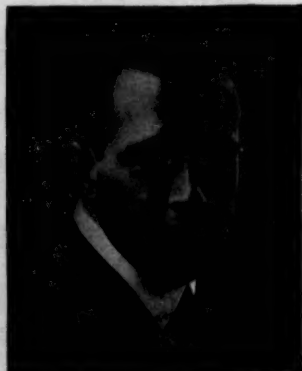
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